Tuesday 30 December 2025

Amateur Photographer

Passionate about photography since 1884

Art Deco cameras

John Wade looks back at the most stylish models from the 1920s and 30s

40 great photo ideas for 2026

Free or cheap activities to keep you inspired and entertained

20-200mm 1:3.5-6.3 DG
SIGMA

Sigma 20-200mm F3.5-6.3 DG

You thought superzooms were bad? Time to think again

A dog's life

Four years documenting daily dog walks becomes a book

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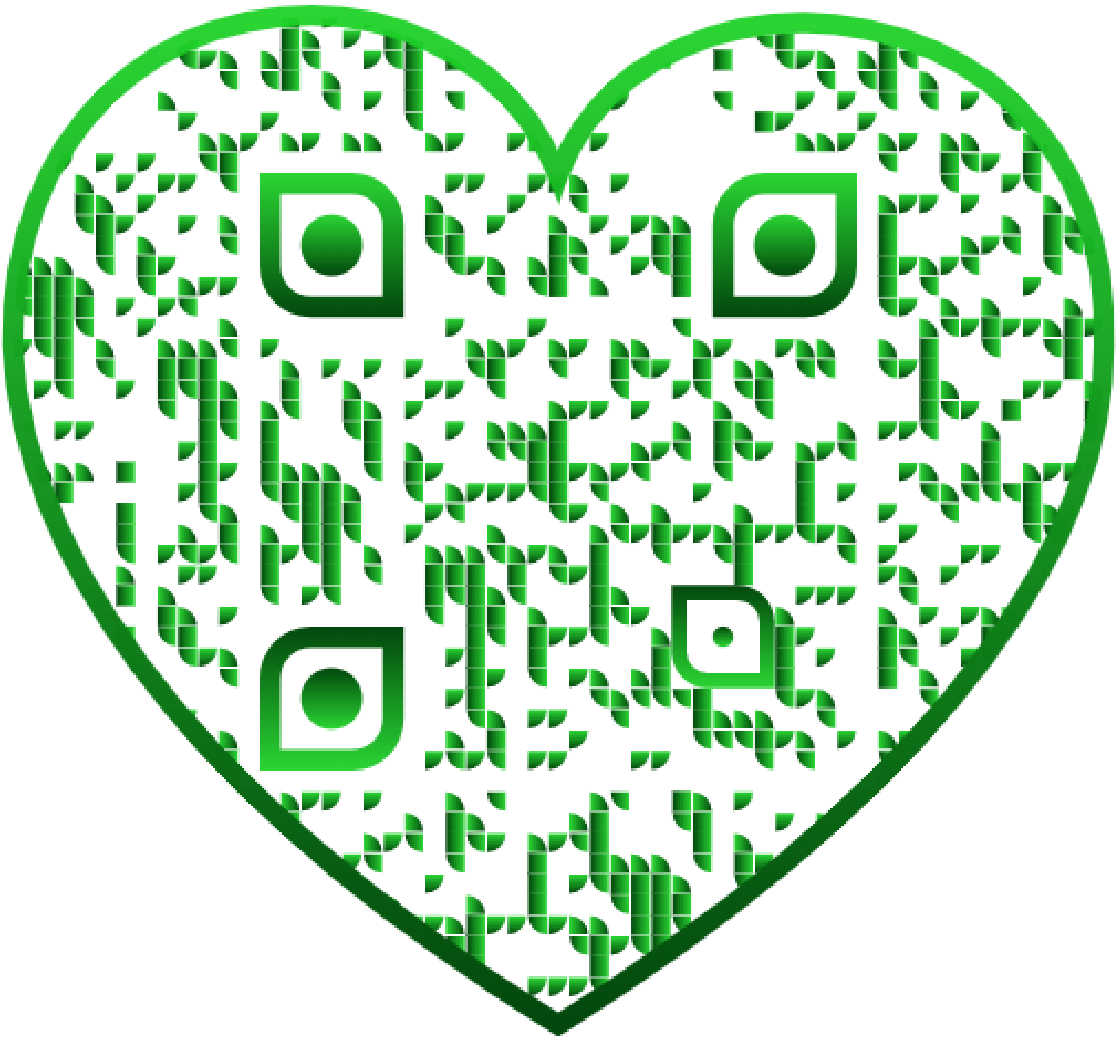
Plus Vallerret Saga photographers' gloves • Dynamic Range extension explained



FUJIFILM
DOG

We know our cameras inside out.

Because we’ve checked every one.

Time to change gear.

mpb

7days

Inside this week's issue

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THIS WEEK'S CONTRIBUTORS

TRACY CALDER

Tracy picks out 40 free or low-cost photo activities and resources to keep you inspired through all of 2026

PETER DENCH
Acting Features Ed

Peter interviews Jonathan Posner about his book on one small dog that changed his life

JOHN WADE

Our camera history expert looks at the Art Deco camera craze for fashion-conscious photographers

JOSHUA WALLER
Online Editor

On page 6 Joshua shares his advice on photography, after 25 years of reviewing cameras

DAMIEN DEMOLDER

Former AP editor Damien tests the Sigma 20-200mm superzoom and gives his verdict

ANGELA NICHOLSON

AP's former technical editor braves the elements to test Vallerret gloves

Welcome

Goodbye 2025, and hello 2026! It's traditional at this time of the year to make resolutions – and then break them by Easter. It's also a time to look for ideas for things to do and places to go during the year – and that's something we can help with this week. We've got 40 great ideas for free or cheap photo days out. Whatever your interests, there'll be something here that you're sure to enjoy, so take a look and start filling in that calendar. The first date that you should set aside is Saturday 31 January for our next Festival of Photography in Greenwich. We have a great line-up of speakers and workshops. See page 37 for details. Also this week John Wade looks back at Art Deco cameras from the 1920s and '30s and we test an impressive new superzoom from Sigma. Finally, don't forget to cast your vote in our Readers' Choice Awards (page 40).

Nigel Atherton, Editor

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MAIN COVER PICTURE © TRACY CALDER. PICTURES AT TOP OF COVER © JOHN WADE. COVER INSET PICTURE, BOTTOM © JONATHAN POSNER

Our cover photo by Tracy Calder depicts just one of the 40 photo activities that she suggests, starting on page 12

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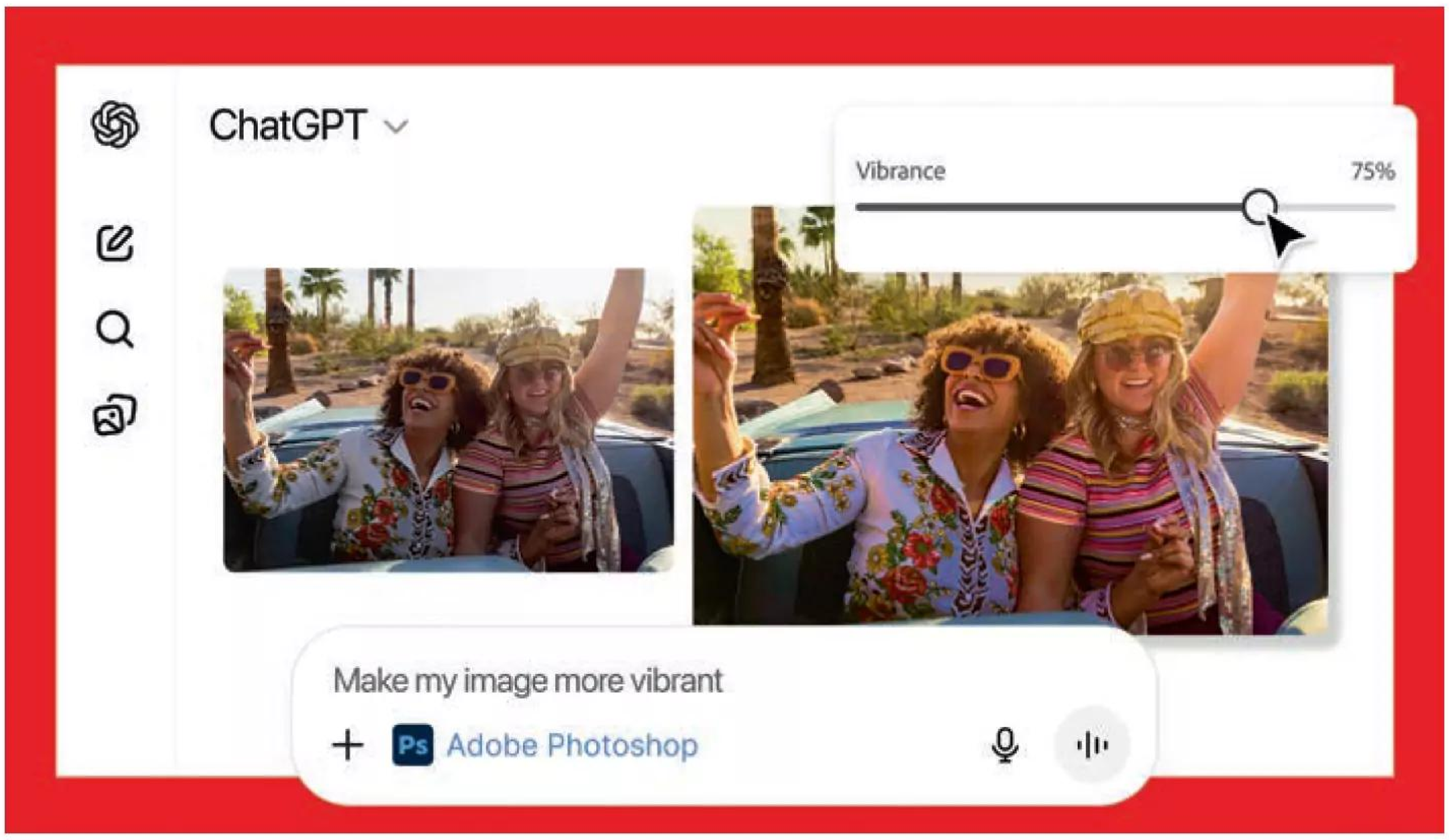

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Make my image more vibrant

Photoshop editing now in ChatGPT

Adobe has launched Photoshop, Adobe Express and Acrobat for ChatGPT, bringing its popular photo-editing and creativity/design apps to the AI tool's 800 million users.

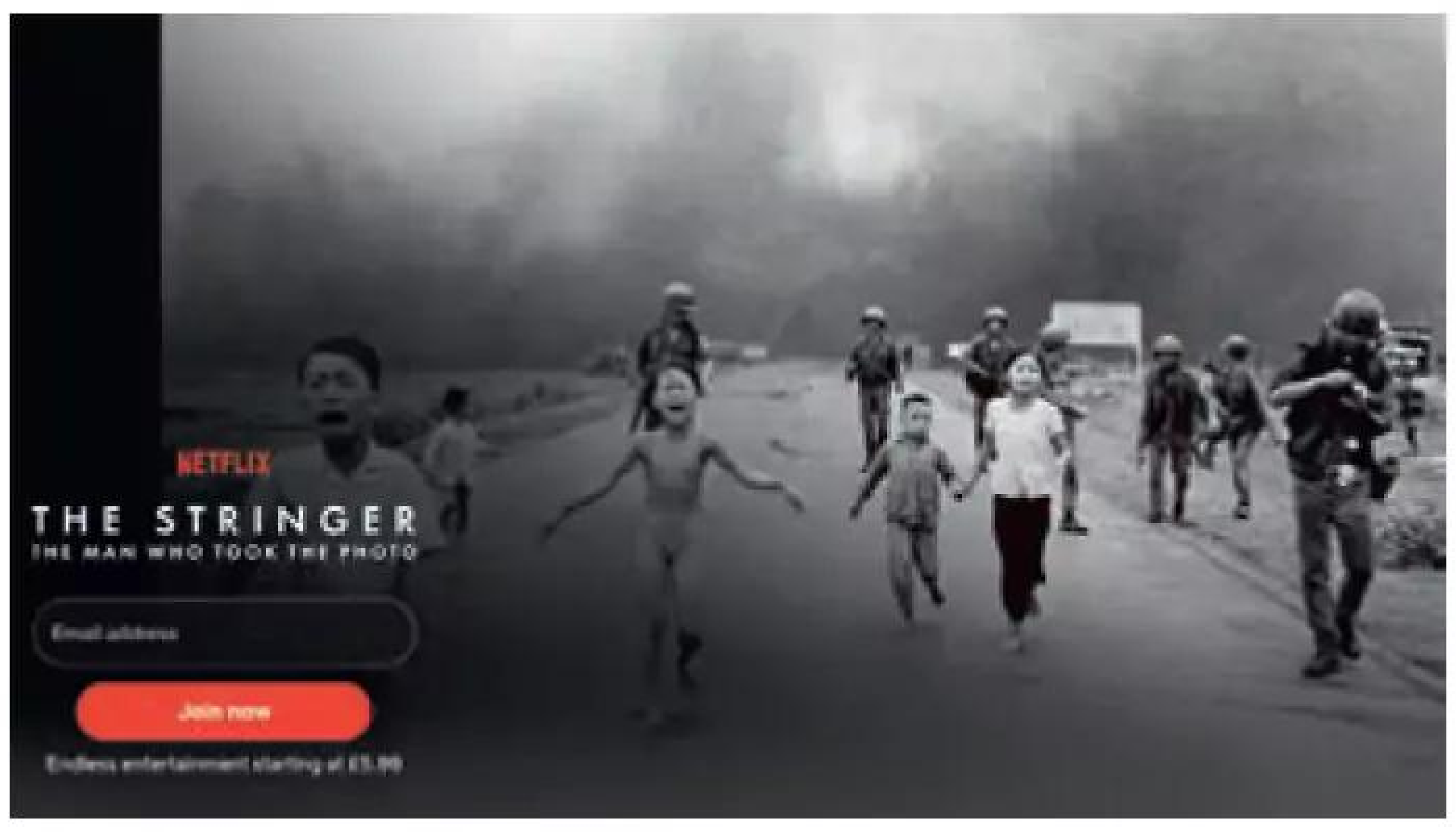
'Accessing Adobe's apps in ChatGPT is as simple as typing the name of the app followed by an instruction,' said Adobe. 'For example, to blur the background of an image with Photoshop, users can type: 'Adobe Photoshop, help me blur the background of this image.' ChatGPT then automatically activates the app and uses 'contextual understanding' to guide the user through the action.

This initiative also enables ChatGPT users to adjust a specific part of an image, fine-tune settings such as brightness, contrast and exposure, and apply creative effects like Glitch and Glow – while preserving the quality of the original, Adobe claims.

You can access the new Adobe app integration now on ChatGPT for iPhones (iOS) and on the web. Support for Photoshop and Acrobat for ChatGPT on Android phones is promised soon.

Napalm Girl row not going away

One of the biggest controversies this year has surrounded the true 'authorship' of the iconic Vietnam war photograph known as 'Napalm Girl', and it's not dying down. A documentary movie called *The Stringer* claims that the harrowing image of burnt children fleeing a napalm attack in 1972 was taken by a Vietnamese freelance photographer, Thanh Nghe, rather than Nick Ut – who was then a staff photographer for the Associated Press (AP) in Saigon. This led to World Press Photo unilaterally suspending Ut's attribution, although it was confirmed again by an AP investigation.



Controversy: *The Stringer* is on Netflix

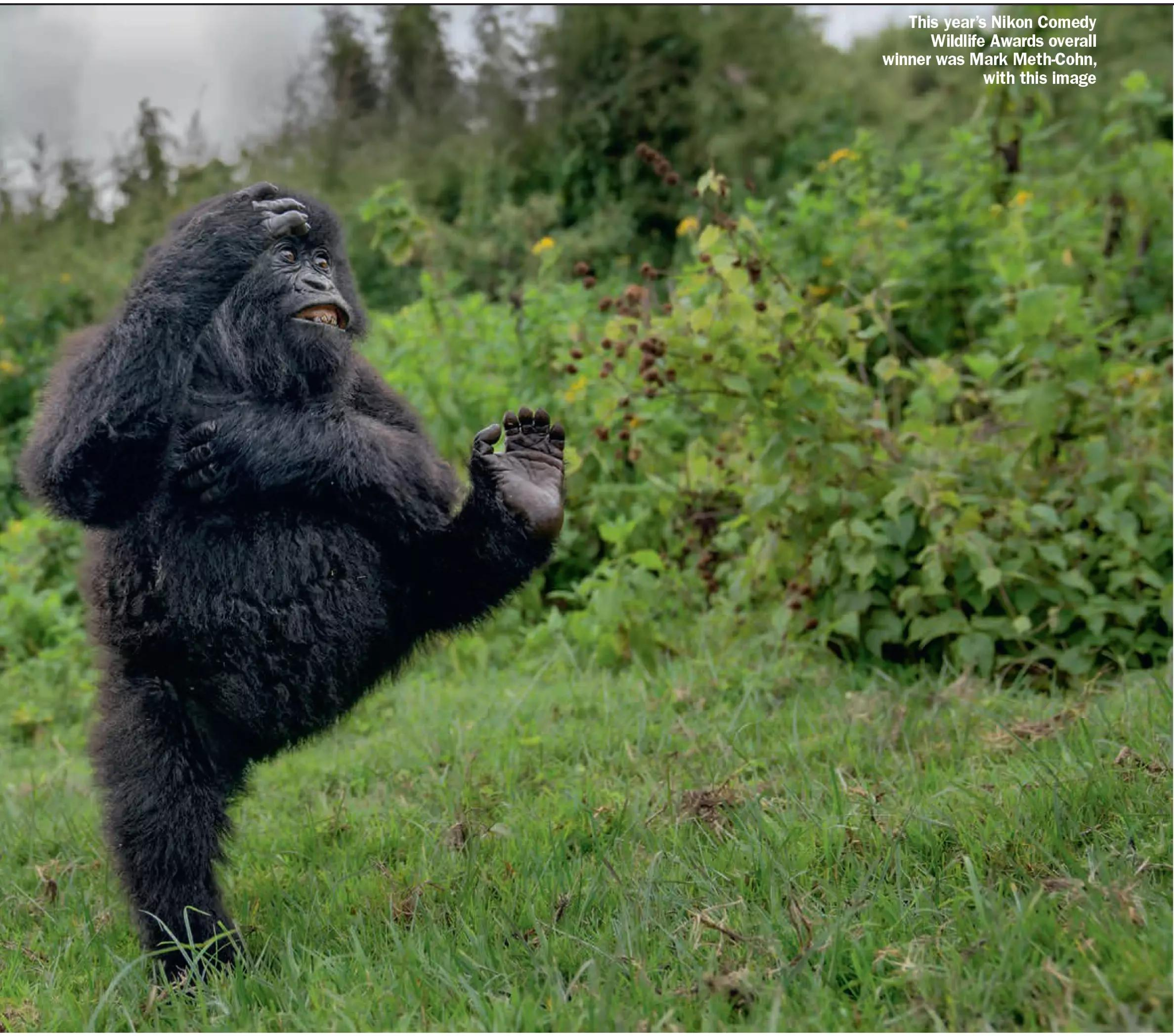
The Stringer is now being shown on Netflix, reaching a huge audience, and prompting an angry rebuttal from David Burnett – another celebrated photojournalist who was there at the terrible scene with Ut. 'I still believe that while the film tries to prove that Nick Ut couldn't have taken the picture, in my mind, Ut – having been the first and only photographer to run down the road towards the pagoda and the oncoming children – was the only one who *could* have taken the picture,' Burnett wrote on Facebook (see bit.ly/burnettrow).

A GoFundMe campaign that has been set up to fund Nick Ut's defamation suit against *The Stringer*'s producers has already raised almost $46,000.

© MARK METH-COHN

Dancing gorilla delights judges

Mark Meth-Cohn, an amateur wildlife photographer from the UK, has won this year's Nikon Comedy Wildlife Awards with 'High Five,' showing a gorilla dancing through a forest clearing in Rwanda. His prizes include a safari in the Maasai Mara, Kenya. This year's competition attracted a record-breaking 10,000 entries from 109 countries, with Grayson Bell from the USA winning the Nikon Young Photographer Award (16 & under). You can see the full list of well-deserved winners at comedywildlifephoto.com



This year's Nikon Comedy Wildlife Awards overall winner was Mark Meth-Cohn, with this image

Win big with your night photos

Top Android smartphone maker Honor is giving you the chance to win great prizes with photos taken at night. The Honor Night Photographer of the Year competition is open until midnight on 18 January 2026; you can submit night images taken on any camera or phone. A shortlist will then be announced. The top prize is Honor's latest smartphone, the Magic8 Pro, along with an all-expenses-paid trip to Barcelona from 28 February to 3 March – where the winner will get the chance to visit Honor's stand at the Mobile World Congress show. The winner will also be invited to the glittering Amateur Photographer Awards in London in February to receive their prize. Full details and entry at bit.ly/honornightPOTY

HONOR
NIGHT PHOTOGRAPHER OF THE YEAR

Submit your night images by 18 January

Finally, a news coffee break

We finish 2025's news with two coffee-related stories. Starbucks in China is selling retro-styled compact cameras with dual sensors for selfies and trendy filters for the equivalent of £21. The camera includes a second sensor, ingeniously placed where the viewfinder would usually sit, giving you a functional selfie camera. The front sensor is used for framing shots. Meanwhile Magnum Photos photographer Alex Webb has teamed up with Lavazza to produce its 2026 calendar, featuring Webb's colourful take on Italy's 'dolce vita' coffee lifestyle. See bit.ly/webbcalendar

© LAVAZZA / ALEX WEBB

Lavazza's calendar (June 2026)

Viewpoint
Joshua Waller

Here's what our Online Editor has learned from taking 200,000 photos in 25 years

I've been taking photos since before 2000, and reviewing digital cameras since 2004. Recently, I've been looking back through the hundreds of thousands of photos I've taken over the years – from film photos pre 1999, then early digital from 2000 to 2010, going onto DSLRs and then mirrorless, then later, on smartphones. I've always preferred smaller cameras, but there's been a clear difference in image quality between a cheap compact camera, a cheap mobile phone, and a more premium, higher-quality camera. And it's here, where I wish I had taken more photos with better cameras.

'Best' is relative here

The cameras I've tested over the years, range from cheap ones to expensive high-end full-frame models. I tested them all as I would any other camera, so that means I have precious memories captured on 2MP cameras from no-name brands that don't exist anymore, all the way up to the latest DSLR and mirrorless models. And the images taken with DSLRs and mirrorless cameras are clearly better-quality photos. The jump from compact sensor cameras to large-sensor mirrorless is noticeable, but the jump from Micro Four Thirds / APS-C to full-frame isn't nearly as noticeable.

Always carrying a DSLR or mirrorless camera would have resulted in much higher image quality; but if it was my only option, I likely wouldn't have taken it with me at all, and I certainly wouldn't have been able to strap the camera to a remote control car, like I was able to with a phone. So for me, a bulky DSLR isn't the answer but simply… taking the best camera that you have available, and are happy carrying, is what I'd recommend.

Now for a warning to those looking for 'lo-fi' and 'vintage digicams' – if you're capturing precious memories, be aware that in 10, 20 years' time when you look back, you may wish you'd used a slightly better camera. There are now a number of new compact cameras, but if they're not from the main brands, like Canon or Olympus, I'd be extremely cautious about buying them. A vintage small mirrorless camera might be the better solution, or a compact with a larger sensor.

IMAGE © JOSHUA WALLER

When the Olympus PEN E-P1 came out in 2009, I was blown away by the quality

Canon, Fujifilm and Olympus cameras, even the compacts, have much better colour reproduction than others (ie Samsung, Casio compacts), and digital cameras started getting much better from 2010 onwards.

So, I'm all for using film cameras (good SLRs are cheap right now), and I'm inclined to use instant cameras (I prefer the larger film sizes), and I'm not against using old compacts. But there are times I wish I'd used a better camera.

It's also true that 'the best camera is the one that's with you'. So it's worth spending more time to get a better camera or phone, making sure it works properly, the batteries work, and that everything is as it should be.

Finally, I've also realised that I wish I'd taken more video – particularly of my family. So, the subject often matters more than the camera. And, of course, if I hadn't backed up my images, I wouldn't have a big photo collection at all…

Joshua Waller has been reviewing cameras since 2004 and is Online Editor of *Amateur Photographer*

Do you have something you'd like to get off your chest? Send us your thoughts in around 500 words to the email address on page 3 and win a year's digital subscription to AP.

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What if Jeff were a Butterfly

by Jeff Mermelstein

€50, VOID, Hardcover with Silkscreen, 222 pages, ISBN: 9786185479442

Mining his archives, Jeff Mermelstein flits between humour and introspection in a book that's as restless, curious and alive as the man himself, says Peter Dench

Jeff Mermelstein has been New York's most majestic street prowler for nearly half a century. Flapping from one visual absurdity to the next, his photographs are fast, funny and razor-sharp. When I saw he'd focused his lens on flowers, as he does in *What if Jeff were a Butterfly*, I couldn't wait to see the metamorphosis. Or had Jeff gone soft? Not a chance.

The book comprises more than 200 photographs. Collectively they're a self-portrait in disguise. During early conversations with publisher VOID, Mermelstein's new collaborators likened his restless compulsion to photograph to the erratic flight of a butterfly, flitting from one attractive thing to the next. He embraced the metaphor and raided his archives – gradually assembling fragments from journals, forgotten family snaps and iPhone shots of passing thought. The result is a book of unfiltered impulses, sequenced without hierarchy or logic, a scrapbook of sorts in which humour and melancholy intermingle with scent and colour.

The format and editing resists the slick and the symmetrical. Images are full bleed, pages butt against each other in strange but satisfying ways. There's no intro or acknowledgements. It's an inky intoxication. One page you're staring at a blown-out petal, the next straight down a flightless birds throat. It's poetic and peripheral, the juxtapositions mirror Mermelstein's quicksilver mind.

This may be his most introspective book. A being-Jeff-Mermelstein metaphorical shoebox of rediscovered fragments that give a glimpse of the nervous energy beneath his comedy. It shows that inevitably, that even the sharpest street shooters are eventually drawn to turn the camera inward.

What if Jeff were a Butterfly is a fluttering, funny, surprisingly tender book that finds beauty not in grand gestures but in the impulsive act of seeing.

Books & exhibitions

The latest and best books and exhibitions from the world of photography

BOTH IMAGES © ROXANA SAVIN

On Heaven's Doorsill by Roxana Savin

€42.00, dienacht Publishing, Hardcover, 120 pages, ISBN: 9783946099383

Roxana Savin's *On Heaven's Doorsill* is rooted in the life and death of Savin's grandmother, Alexandra. The book blends personal remembrance with a wider cultural meditation on how the living remain bound to the dead. An intriguing, haunting and heartfelt visual journey into the spiritual and folkloric landscape of rural Romania. A place where myth, ritual and memory coexist as naturally as night and day.

The story goes, Alexandra was widowed and later visited in a dream by her late husband. She was told he would return for her 'at harvest time'. When that season arrived, so did her death. This simple yet profound narrative becomes a metaphor for the rhythms that guide Savin's photography – cycles of growth, decay and renewal, expressed through imagery steeped in mystery and reverence.

The photographs are necessarily ambiguous. Everyday scenes are embedded with an unseen presence – a headscarf, a field, a figure in shadow. The atmosphere is thick with ritual: offerings of bread and wine and fires in the night, the ancient funeral dance Chiparusul, where masked villagers leap flames to guide souls to transcendence.

Savin moves deftly between documentation and dream. Her use of colour, texture and sequencing evokes tenderness and unease. The book's design helps amplify that duality. It's intimate yet mythic, structured yet porous, like the space between worlds it aims to describe.

Savin doesn't just memorialise her grandmother. In reconnecting with her roots she reanimates a disappearing world view where nature, spirit and human life were indivisible. *On Heaven's Doorsill* stands as both elegy and invocation, and just about avoids being baffling. Overall a beautifully crafted reminder that remembrance itself is an act of faith.

Frames within frames

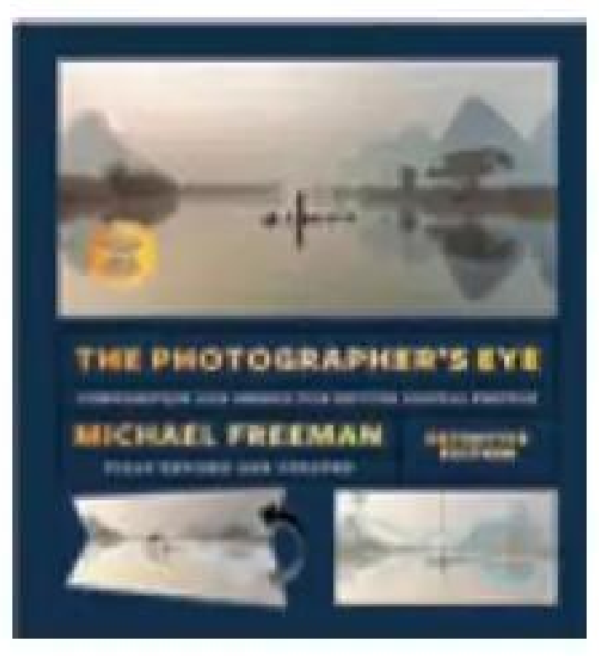
Squared-up precision

ALL PICTURES: © MICHAEL FREEMAN

The Photographer's Eye

Michael Freeman (Definitive Edition)

£25, Ilex Press, Softback, 192 pages, ISBN: 9781840918878



Michael Freeman's *The Photographer's Eye*, first published in 2007, has long been a bestseller on the how-to book shelves. With a revised and updated edition of 30% new content, Freeman reasserts his claim as one of photography's most influential educators.

The strength of the book remains its clarity. Freeman has always excelled at breaking down the basics of composition into digestible lessons. His analysis of why one frame works over another continue to make sense to beginners and enthusiasts. For those of you new to thinking about photography in terms of line, shape, balance and perspective, this remains an accessible guide.

For all its educational value, the book feels dated. Freeman undeniably writes with energy, dissecting optical dynamics and talks up a storm around the psychology of seeing. However, the accompanying photographs now lack the spark they may have had in the 1980s and 90s when boundaries in documentary, fashion and fine-art photography were being pushed. Freeman's images lean towards travel reportage and conventional subject matter. They do a job but rarely excite. The new material is useful but doesn't revolutionise.

The book does succeed as a structured, methodical manual that encourages readers to look hard within the frame. Freeman knows his audience and delivers. It's pitched at those more interested in craft than artistry.

Today's visual culture is saturated with experimentation across digital, social, and conceptual photography, *The Photographer's Eye* is dependable more than inspiring. Once a classroom classic, it may be time to revise the curriculum.

Competing for attention

ALL PICTURES: © RENÉ STAUD

Porsche 911 – The Art of Speed

by René Staud

£65, Prestel, Hardcover, 304 pages, ISBN: 9783791391816

There are coffee-table books and there's this. An automotive slab of visual horsepower that could double as a barbell. *Porsche 911: The Art of Speed* is a teenager's wet dream. Page after page of glossy bodywork, slick curves and exhaust-fume fuelled fantasies. It's the kind of book you don't read so much as tear out the pages and ogle on your bedroom wall. Halfway through viewing my eyes felt sore.

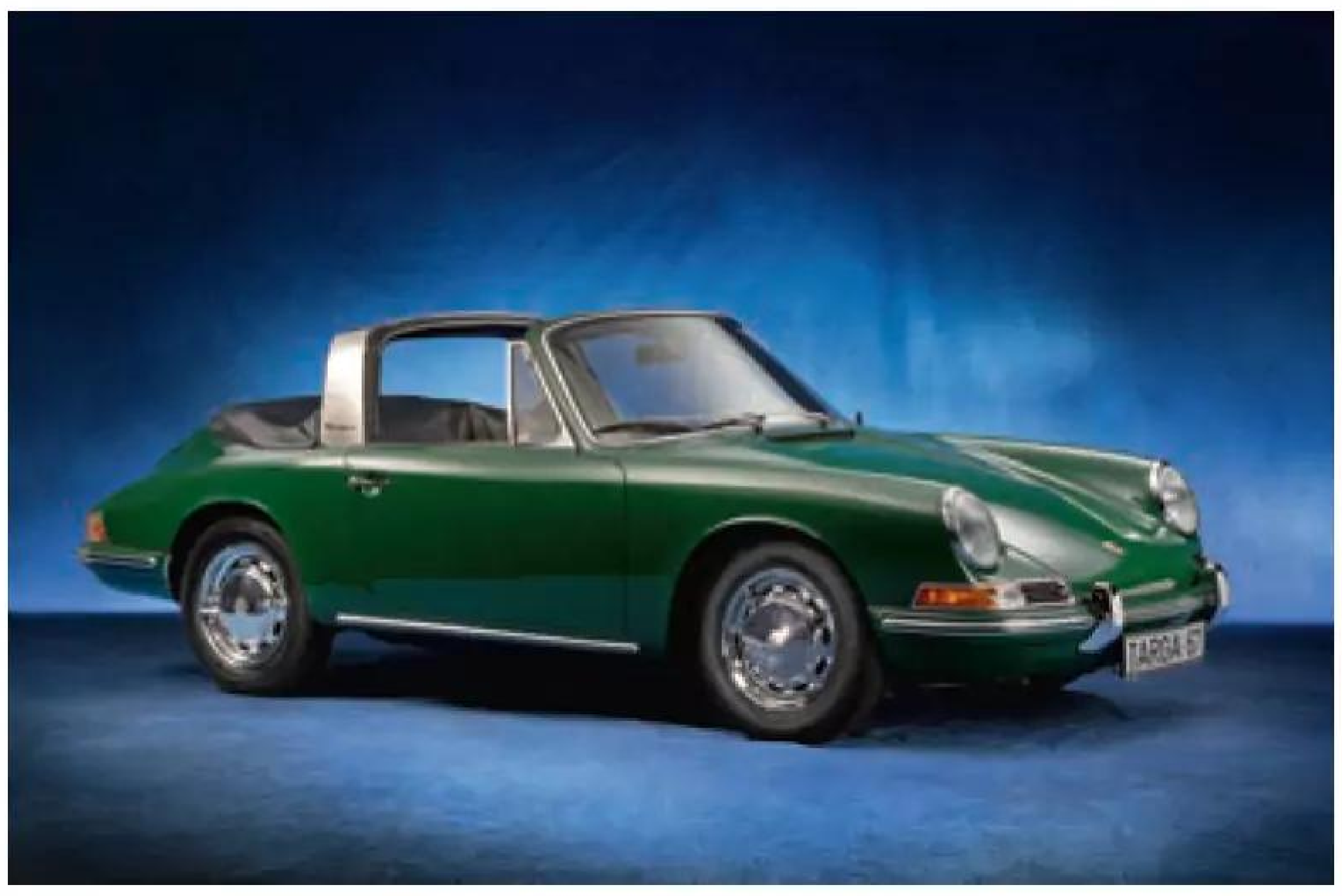
With religious reverence, photographer René Staud has spent decades training his lens at fast cars. Every generation of the 911 is shiny and present from the fragile early prototypes through to today's turbocharged behemoths. The book is confirmation that German engineering borders on obsession. The lighting is immaculate and reflections controlled. It looks like if you stroked the cars they'd purr. At times, it feels less like a photography book than a showroom catalogue for the elite.

Jürgen Lewandowski's commentary supports the photography. Its equal parts technical guide and love letter, charting the 911's turbulent evolution from the missteps, the regulations that forced design detours and the endless tinkering that kept the shape iconic while the engines became more advanced. It's a visual history lesson in horsepower, one that veers between racing triumphs, cultural cachet and engineering brinkmanship.

Page 294 offers a chance to pull over, a glimpse into the making of the book itself, the art and pain of photographing cars. It's a welcome nod to the craft behind the gloss. It reminds us that these photographs don't simply materialise (yet), they're engineered with as much precision as the vehicles they depict.

Its not a subtle book. Like the 911 it screams excess, from its oversized format to its high-octane subject matter. For devotees, it's nirvana bound in cloth. For sceptics, it's a warning: prolonged exposure may lead to irrational cravings for leather seats, wide rear spoilers and lottery wins.

The Art of Speed knows what it wants to do and does exactly what it promises. A full-throttle, petrol-soaked visual tribute to the world's most enduring sports car.



Above: G. Production years: 1973-1989

Far left: 911 Targa. Production years: 1967-1968

Left: 997 Cabriolet. Production years: 2004-2012

Free (or cheap) photo activities

From castles and street festivals to photo walks and portfolio reviews, the UK has hundreds of low-cost activities and resources to keep you inspired and active all year round. **Tracy Calder** chooses 40 of the best

© SOPHIE LINDSAY

Tracy Calder

Tracy Calder is a writer, photographer and podcast host with more than 20 years of experience in the photo industry. In 2018 she co-founded Close-up Photographer of the Year. She has written numerous photography books and her work has appeared in The Saatchi Gallery, The Photographers' Gallery and The National Portrait Gallery. To find out more visit **tracycalder.com**.

Sports cars of the present and past are celebrated at Beaulieu National Motor Museum

© NATIONAL MOTOR MUSEUM, BEAULIEU

Low-cost days out

The Princess of Wales Conservatory during the Orchid Festival

© KEW GARDENS

Go mad for orchids

Many wealthy Victorians succumbed to orchidelirium – a feverish desire to discover and collect orchids. Looking at the horticultural displays at Kew's orchid festival every year it's easy to see why. The Princess of Wales Conservatory is full of flamboyant flowers, living sculptures and colourful arrangements. The 2026 festival celebrates China's biodiversity. It can get busy and hot in the conservatory so remember to protect your gear from humidity and be aware of other visitors. Entry is included in the standard ticket price, but you will need to book a time slot.

kew.org, from £24 (buy in advance to save money). Festival: 7 February to 8 March 2026

Autumn colour in the UK can be spectacular

© PAUL BOX/FORESTRY ENGLAND/CROWN COPYRIGHT

Capture the colour

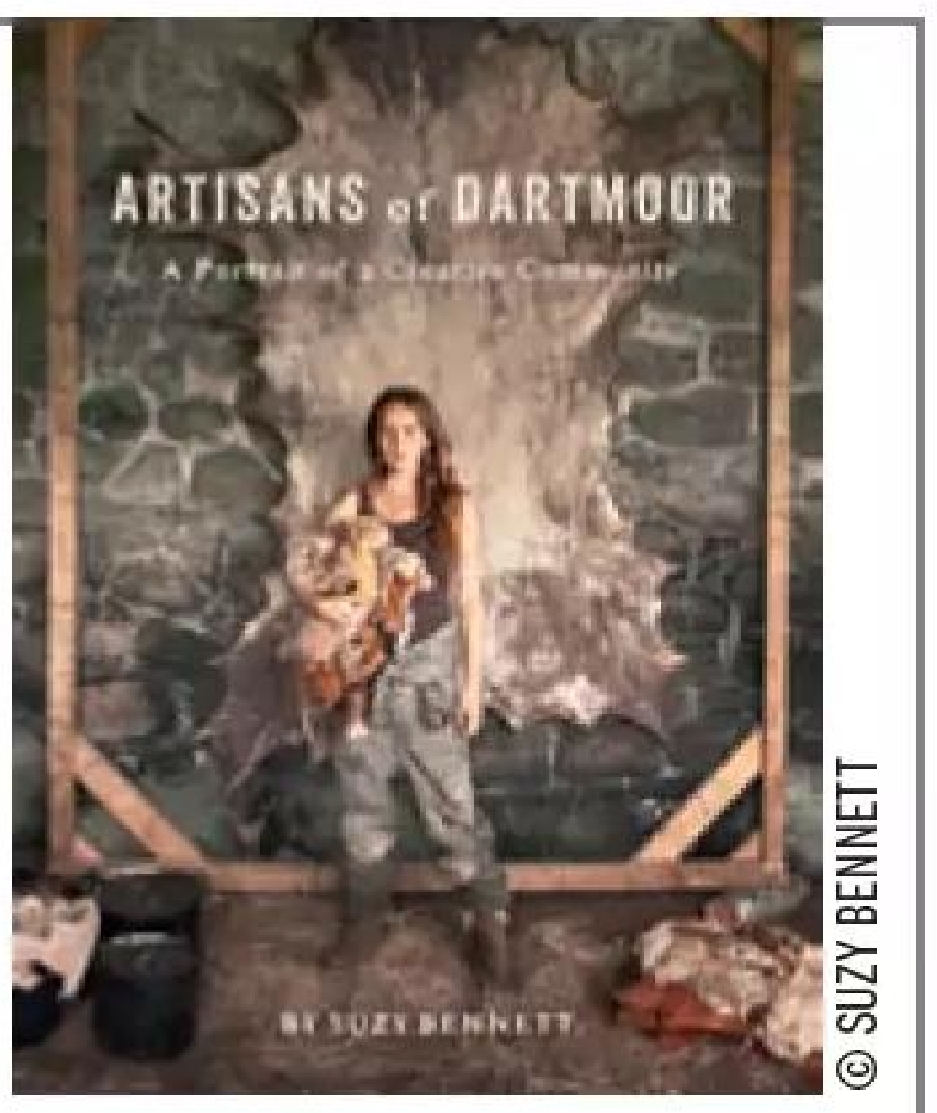
Autumn colour in the UK can be spectacular. In 2025 a warm sunny summer paired with a rainy spring to deliver reds, yellows and oranges that continued well into November. While there is no single tracking app for autumn colour, the Forestry England website has a great list of walks for those in search of nature's bounty. Grizedale Forest in Cumbria, Salcey Forest in south Northamptonshire and Bolderwood in the New Forest all rate highly. For the best results, find your nearest Forestry England and get to know it throughout the year. You can buy Forest Membership, which often includes free parking.

forestryengland.uk, free (parking charges may apply)

Get hands on

Dartmoor is home to a thriving community of craftspeople who are reviving and preserving traditional skills such as blacksmithing, woodturning and willow weaving. Photographer and writer Suzy Bennett set up a trail enabling people to visit some of the craftspeople at work. She also produced a beautiful book, *Artisans of Dartmoor*, which celebrates the community. Some artists – such as potter Alison West – offer taster classes where you can try your hand at a craft, while others offer demonstrations.

dartmoor-artisan-trail.co.uk; Pottery taster class £40 per person



© SUZY BENNETT

Suzy Bennett produced a beautiful book, *Artisans of Dartmoor*

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cedes-Benz
JOHNNIE WALKER

Get behind the wheel

With more than 280 vehicles, including F1 cars, land speed record breakers and some of the earliest motor carriages, Beaulieu National Motor Museum is a dream come true for petrolheads. Perhaps less well known is the fact that one ticket allows entry to Beaulieu Abbey, The Secret Army Exhibition, the Palace Gardens, the new We had One of Those! attraction and rides on the monorail. What's more, if you hang on to your ticket you can return in the six days after your first visit for free. The museum welcomes photographers and encourages them to share their images on social media.
beaulieu.co.uk, from £27 (buy in advance to save money)

Play the game

In the past 30 years more than £50 billion has been raised by the National Lottery for arts, sports, film, heritage and community projects. To say thank you, a number of venues and organisations offer free entry, behind-the-scenes tours or complimentary gifts (tea/coffee etc) to visitors who can present a National Lottery ticket, Instant Win Game or scratchcard during National Lottery Open Week. Venues include museums, gardens, nature reserves, theatres and historic houses.
lotterygoodcauses.org.uk/open-week, from £1. National Lottery Open Week: 7 to 15 March

Enjoy an island adventure

Established in 1817, Shanklin Chine on the Isle of Wight was once a smuggler's haunt with a secret tunnel leading from the beach to the main village. Now, this historic gorge is a plant-lovers paradise with more than 50 species of moss and liverworts, as well as plenty of ferns to keep phytophiles happy. Flower photographers will also enjoy a visit to nearby Ventnor Botanic Garden. Spread over 22 acres, this fabulous garden supports more than 30,000 rare and exotic plants. Annual membership costs £15.
shanklinchine.co.uk, £12.95 (adult); botanic.co.uk, £13.50 (adult day pass)

Take to the streets

Spanning three days and including parades, live performances and street food, Notting Hill Carnival is an annual celebration of Caribbean culture, and a fabulous playground for photographers. Bank Holiday Monday is a carnival highlight with the Adult's Parade in the morning and plenty of dancing in the streets throughout the day. While it's tempting to stick to the official routes, spontaneous moments can be captured in less popular areas.
nhcarnival.org, free. Festival: 29 to 31 August

Saddle up

Standing 100ft tall and weighing more than 300 tonnes each, the Kelpies are the largest equine sculptures in the world. Created by Andy Scott, these impressive steel structures represent the heavy horses once used to pull wagons, ploughs, barges and coal ships in the Falkirk area. Between dusk and dawn the sculptures are lit up, offering photo opportunities most day-trippers don't get to experience. Access to the Kelpies is free, but if you book a tour, you can see inside the structures. When you're done, why not try one of the nearby walking or cycling routes.
thehelix.co.uk, free. (Tour inside the Kelpies, £8.80 per adult)

The Kelpies are the largest equine sculptures in the world

© FALKIRK COUNCIL

The King Charles III England Coast Path passes Brighton Pier

© TRACY CALDER

By royal appointment

Taking in everything from Roman ruins to nature reserves, Blue-Flag beaches and working harbours, once complete, the King Charles III England Coast Path will measure 2,700 miles long. More than half of the trail is now walkable, with more sections opening all the time. It's a mammoth undertaking, but thanks to coastal access teams and Natural England, walkers will soon have the right of access around all of England's open coast (including land that forms part of the coastal margin).
nationaltrail.co.uk, free

Higher Cherubeer, Devon

© CAROLE DRAKE

Growing attraction

In 2025 more than 3,300 private gardens opened to the public under the National Garden Scheme, helping to raise money for nursing and health charities. A few of the gardens have been opening since the scheme began in 1927, while others will undoubtedly open for the first time in 2026. The NGS season begins with spring flower gardens in January and carries on throughout the year. Entry is around £6 per garden, but viewing a group of gardens can bring the price down to less than £1 per garden, which gives you a few pounds to spend on tea and cake!

ngs.org.uk, from £6

Marbled white butterflies are widespread in southern Britain

© IAIN H LEACH

Do one wild thing a day from 25 December to 5 January

© JOSHUA COPPING/THE WILDLIFE TRUSTS

Go wild for winter

The period between Christmas and New Year can be a little bleak when the chocolates have gone, and *The Snowman* is on repeat. Thankfully, The Wildlife Trusts (a movement of 46 independent charities) has a midwinter challenge that's sure to get everyone off the sofa and outside. The 12 Days of Wild event encourages you to do one wild thing a day from 25 December to 5 January. Suggestions include stargazing in sleeping bags, identifying animal tracks and wild winter walks. You can download free nature detective sheets on the website and also activity sheets for little ones – all free.

wildlifewatch.org.uk, free. Challenge: 25 December 2025 to 5 January 2026

Northern gannet pair, RSPB Bempton Cliffs Nature Reserve

© SAM TURLEY (RSPB IMAGES)

Get your binoculars out

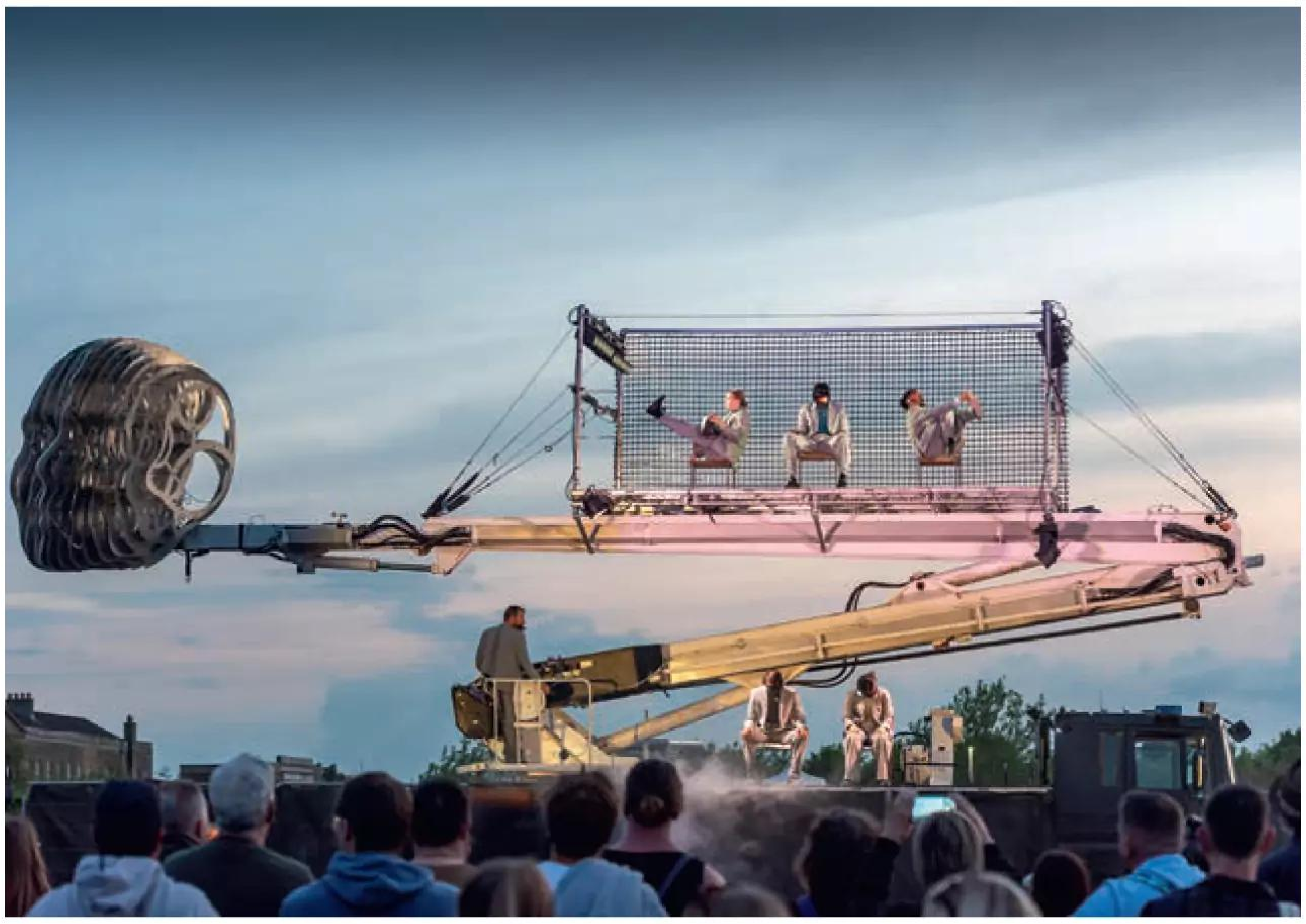
Working hard to conserve birds and nature, the RSPB takes care of numerous reserves in the UK. Habitats range from coastal margins to woodlands, wetlands and heathlands, many accessible for free. Bempton Cliffs on the Yorkshire coast is a fine example, with around half a million seabirds gathering here each year. From April to July, puffins, gannets, kittiwakes and guillemots can all be seen here – you can also take a three-hour cruise from Bridlington Harbour to gain a fresh angle.

rspb.org.uk, from free

Know your patch

Offering to help maintain a nature reserve is a great way to learn conservation skills, meet like-minded people and get to know your local patch. Working this close to the land you'll soon notice where butterflies lay their eggs, wildflowers grow and animals hide out – all valuable info for photography. Butterfly Conservation, for example, is looking for volunteers to clear scrub, coppice and open up land to make it suitable for butterflies. From April to September, the charity also needs help recording butterflies.

butterfly-conservation.org/how-you-can-help, free



Gorilla Circus, part of a previous Out There Festival

© JAMES BASS

Get out there

Attracting more than 60,000 visitors every year, Out There Festival takes place in the streets and outdoor spaces of Great Yarmouth. A typical line-up includes circus performers, artists, musicians and acrobats. Away from the festival, the town has two splendid piers, miles of sandy beaches and a number of colourful amusement parks to train your lens on.

outtherearts.org.uk, free. Festival: 28-30 May

An opinionated guide to
SECRET LONDON
Shhh... don't tell
HOXTON MINI PRESS

Expose a few secrets

From abandoned underground stations to hidden gardens and a post-war-themed cocktail bar, London has plenty of secret locations to explore and photograph. Grab yourself a copy of *An Opinionated Guide to Secret London* (written by Emmy Watts) and you'll soon see a different side of the capital. Many locations are free to visit, but if you fancy a subterranean adventure complete with expert tour guide, consider a Hidden London tour run by London Transport Museum. There are currently 12 tours to choose from – highlights include the vast ventilation shafts and corridors of Dover Street, a station hidden within a station (right).

ltmuseum.co.uk, (£45 per adult including half price entry to the museum), hoxtonminipress.com £10.95.

An Opinionated Guide to Secret London

© HOXTON MINI PRESS

Ardvreck Castle

© NORTH COAST 500

Road tripping

Coastal road trips are a joy, and the UK has plenty to choose from – the Atlantic Highway in Cornwall and Devon, the Causeway Coastal Route in Northern Ireland and the North Coast 500 in Scotland to name a few. The North Coast 500 covers 516 miles of coastline, taking in sandy beaches, rugged mountains and remote villages. The route can be travelled on four wheels or two, but if you feel like stepping away from the tarmac, try climbing one of the 37 Munros along the route! The NC500 website has lots of information to help you plan your trip.

northcoast500.com, free

Open the doors

Heritage Open Days is England's largest community-led festival of history and culture. Every year hundreds of locations open their doors to the public offering guided tours and sneaky peeks into backrooms and archives. In recent years prisons, cemeteries, museums, castles and gardens have all taken part in the festival, providing excellent opportunities for photography.

heritageopendays.org.uk, free. Festival: 11-20 September

Dancing maharajas at a Heritage Open Day event

© CHRIS LACEY

On the right tracks

Recently reopened after a £10.5 million restoration project, Station Hall at the National Railway Museum in York houses a number of unusual vehicles and artefacts – highlights include Queen Victoria's richly decorated train carriage, the bath tub in King Edward VII Saloon carriage and, among more recent acquisitions, the wreath hung on the front of the train carrying the late Queen Victoria's body from Paddington to Windsor. Elsewhere in the museum you'll find a variety of iconic locomotives and innovative engines including the world's fastest steam locomotive, the Mallard, and the only Japanese bullet train outside Japan, the Series 0 Shinkansen.

railwaymuseum.org.uk, free

Street style

With its overhanging timber-framed buildings, The Shambles in York is thought to have inspired Diagon Alley in the Harry Potter series. The name 'Shambles' derives from the Old English word 'fleshammels', meaning slaughterhouses – a fitting description for a row of buildings designed to house butchers. Other photogenic streets in the UK include Mermaid Street in Rye, Gold Hill in Shaftesbury and Vicars' Close in Wells. For more inspiration take a look at the post on medieval towns and villages in England on the 'Explore with Ed' website.

explorewithed.co.uk, free

Glenariff Nature Reserve Waterfalls Walk, Co. Antrim

© TONY PLEAVIN/COURTESY OF TOURISM NORTHERN IRELAND

Hit the trail

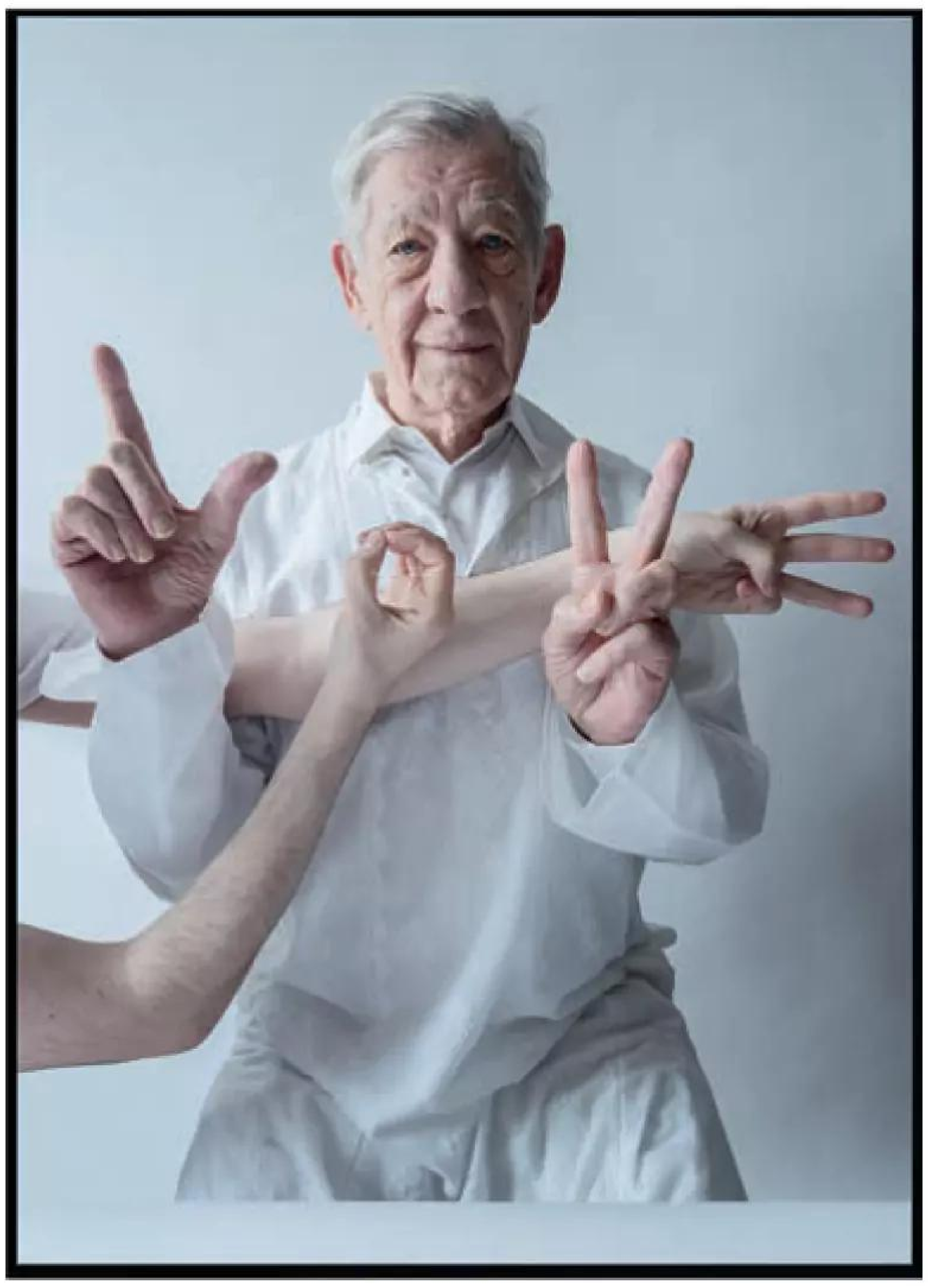
Glenariff Forest Park in County Antrim warrants more than a day trip. Covering more than 1,000 hectares, this beautiful location has rocky gorges, impressive waterfalls and a timber walkway that was first built more than a century ago. It's also home to a rich assortment of wildlife that includes red squirrels, hen harriers and Irish hares. Several walking trails wind their way through the park, including one that leads to the waterfalls where the damp conditions prove ideal for ferns, mosses and liverworts.

discovernorthernireland.com, parking £5

Exhibitions, photo festivals, fairs and books

Gallery guide

The exhibition line-up for 2026 is looking good, with plenty of big shows from the likes of Tate Modern, the Royal Scottish Academy and the Photographers' Gallery. Get the diary out and pencil in Light & Magic: The Birth of Art Photography at Tate Modern (8 Oct to 14 Feb 2027), Catherine Opie: To Be Seen at the RSA (8 August to 1 November) and Tim Walker's Fairyland: Love and Legends at the National Portrait Gallery (8 October to 31 January 2027). And then, of course, there's the Sony World Photography Awards at Somerset House and Wildlife Photographer of the Year at the Natural History Museum.
tate.org.uk; royalscottishacademy.org; npg.org.uk, prices vary


© TIM WALKER

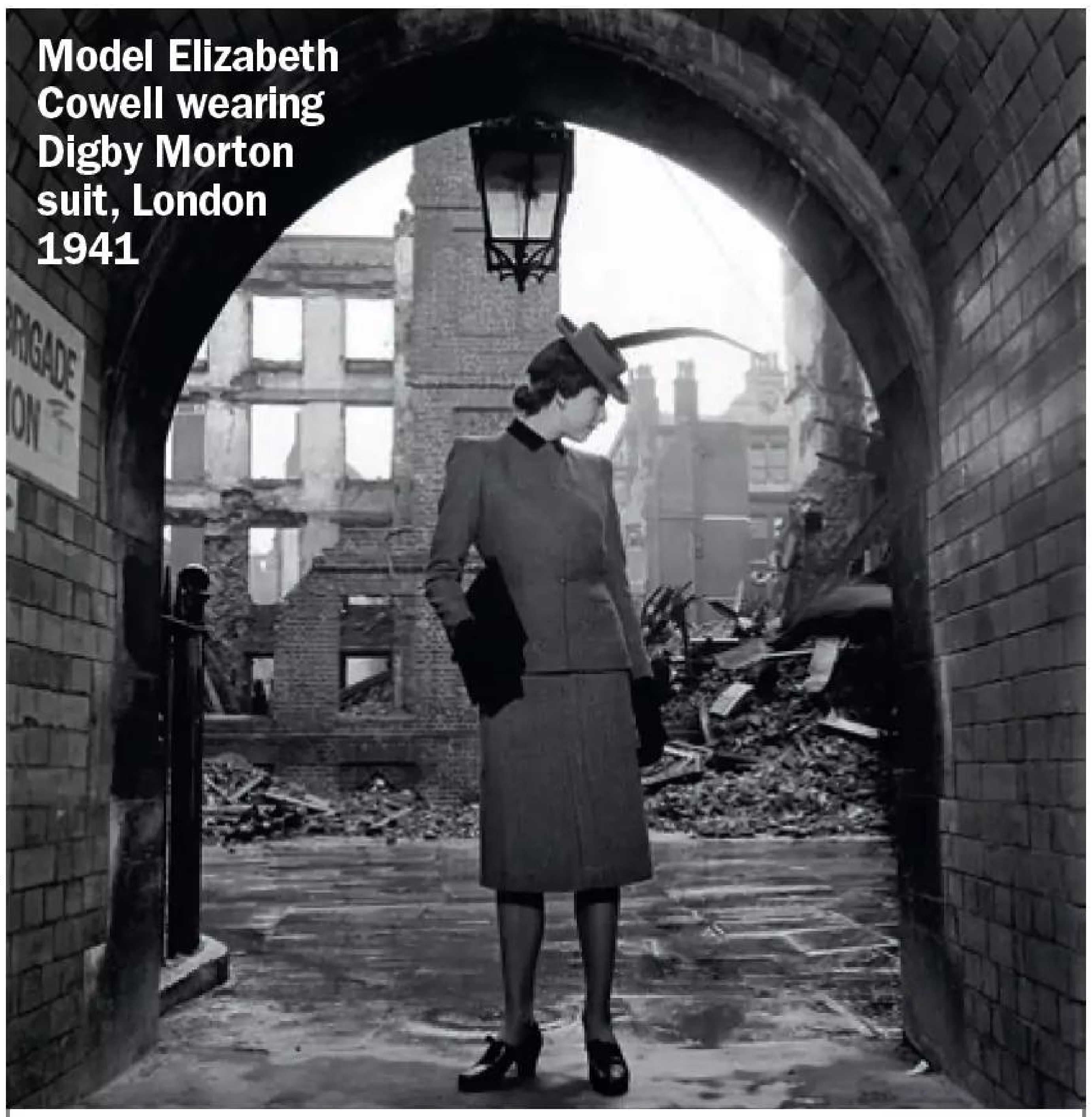
Ian McKellen, Love, London, 2023

α Stage | THE CHOICE OF CREATORS
© THE PHOTOGRAPHY & VIDEO SHOW

The Photography & Video Show hosts plenty of talks and demonstrations

Festival highlights

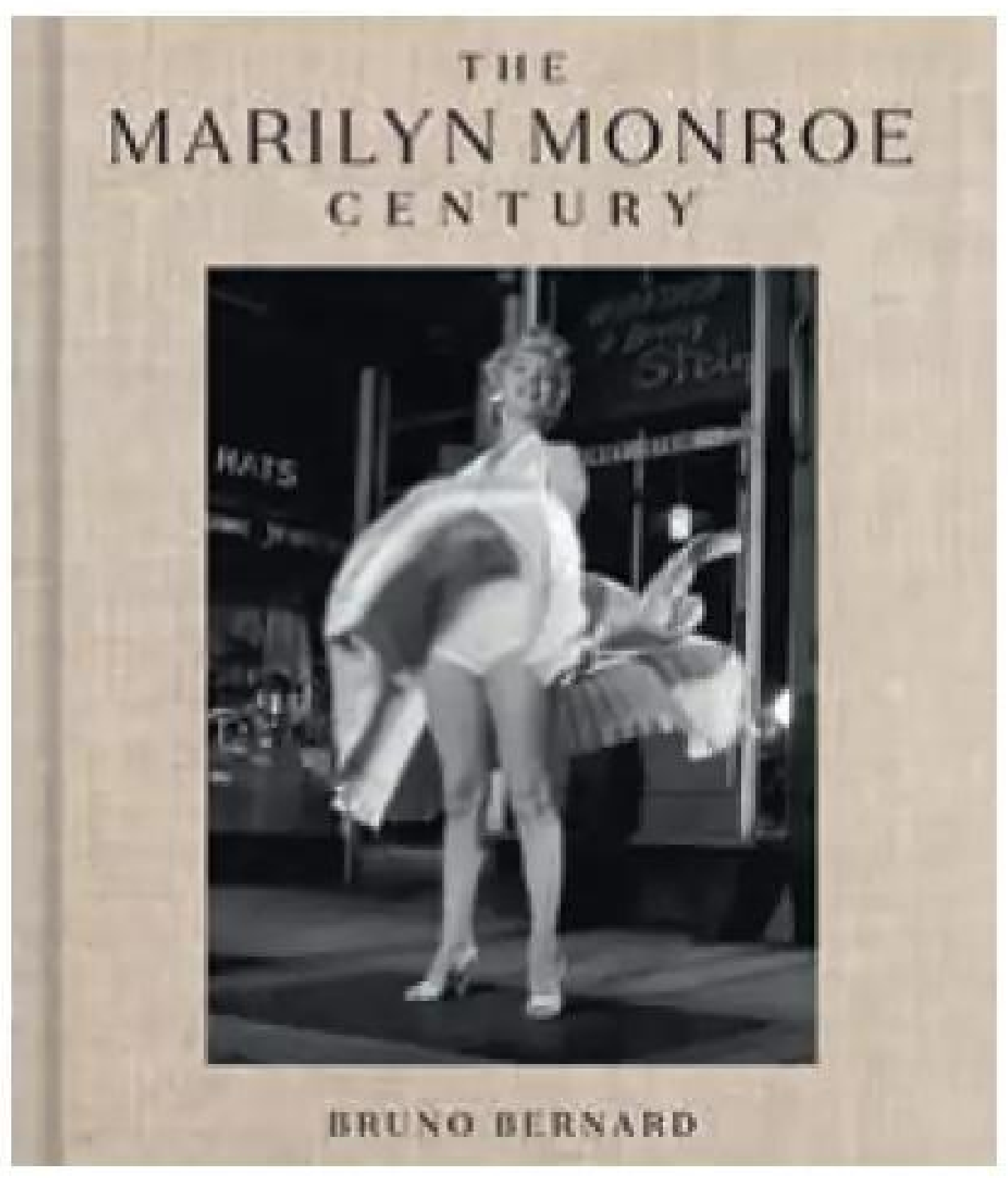
The number of UK-based photo festivals and fairs seems to grow year-on-year. Highlights for 2026 include AP's own Festival of Photography, at the University of Greenwich in London (31 January). It brings together leading photographers and creatives for a series of talks, panels, and live demonstrations on portrait, music, content creation, documentary, and fashion photography. Other highlights include Photo London in its new home in the National Hall at Olympia (14-17 May), The Photography & Video Show at the NEC (14-17 March, AP stand A62), Belfast Photo Festival (dates TBA), FORMAT26 (dates TBA) and Photo North Festival (13-15 March). Many photo festivals host talks, portfolio reviews and opportunities to handle gear. Making ticket and travel arrangements in advance can save you quite a bit of money.
www.kelsey.events/FestivalofPhotography; olympia.co.uk; photographyshow.com; belfastphotofestival.com; formatfestival.com; photonorthfestival.co.uk. Prices vary


Model Elizabeth Cowell wearing Digby Morton suit, London 1941

© LEE MILLER ARCHIVES, ENGLAND 2025. ALL RIGHTS RESERVED. LEEMILLER.CO.UK

Two for one

The Lee Miller retrospective at Tate Britain is not to be missed. With more than 250 vintage and modern prints on display (many for the first time), Tate celebrates Miller's extraordinary career, poetic vision and fearless spirit. Visitors who travel by train can take advantage of a 2For1 deal at daysoutguide.co.uk. (You'll also find 2For1 deals for numerous other UK attractions here.)
tate.org.uk, £20 (for two using 2For1 deal); daysoutguide.co.uk; exhibition ends 15 February



© ABRAMS

***Marilyn Monroe Century* by Joshua John Miller**

Page turners

There are some fabulous books planned for 2026. *Marilyn Monroe Century* by Joshua John Miller has images by Bruno Bernard; *Inside the Box: How Constraints Make Us Better* by David Epstein looks at how we can use limits to stimulate creativity; and *A.I.R (Artist in Residence)* features images of artist's studios taken by Joshua Charow. Clear the shelves.
***Marilyn Monroe Century*, £45, abramsbooks.com; *Inside the Box*, £22, davidepstein.com; *A.I.R*, £40, joshuacharow.com**

London Photo Convention 2024

© THE SOCIETIES

Show time

The London Photo Convention and Trade Show (14-17 January) attracts thousands of photographers, creators and storytellers by offering a full programme of talks, live demos, hands-on workshops and inspiration. The event is suitable for all photographers, no matter where you are in your creative journey. The 2026 show will be held at Novotel London West and is run by the Society of Photographers.
thesocieties.net/convention, prices vary, but trade-show-only tickets start at £10

Learning resources

ABOUT THE AUTHOR
ESSENTIAL LANDSCAPE PHOTOGRAPHY SKILLS
CONTENTS
VOLUME 2

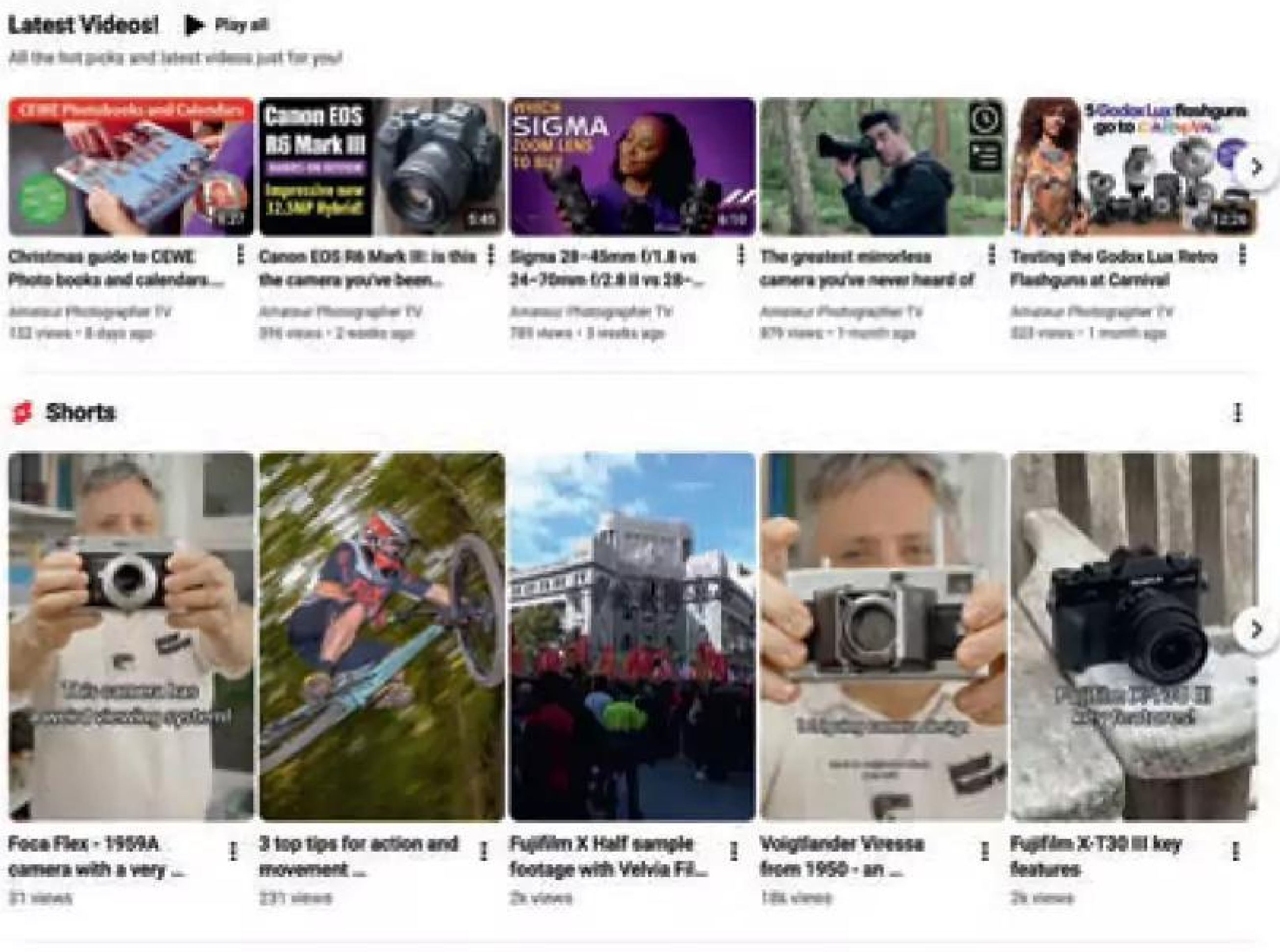
© DARREN J SPOONLEY

Sign up to Darren J Spoonley's newsletter and you'll receive two free ebooks

Essential skills

Covering everything from creative concepts to technical advice, *Essential Landscape Photography Skills, Volumes 1 and 2* are excellent go-to guides from photographer, podcaster and videographer Darren J Spoonley. These guides are free to newsletter subscribers and are full of hard-won wisdom and real-world examples. For more free photography advice, you can access a range of photography magazines via your local library, either in-person or by using the BorrowBox app.

darrenjspoonley.com; borrowbox.com, free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Sigma 28–45mm f/1.8 vs 24–70mm f/2.8 II vs 28-...
The greatest mirrorless camera you've never heard of
Testing the Godox Lux Retro Flashguns at Carnival
Shorts
Foca Flex - 1959A camera with a very ...
3 top tips for action and movement ...
Fujifilm X Half sample footage with Velvia Fil...
Voigtlander Viressa from 1950 - an ...
Fujifilm X-T30 III key features

***Amateur Photographer* has a channel on YouTube**

Tune in

YouTube is still a primary source of information for photographers looking to perfect their skills or find inspiration from those who have walked the path before them. The gorgeous footage and stills created by landscape photographer Richard Childs is essential viewing, while the channel created by Harry Borden and his son, Fred, is fabulous. I also enjoy the content created by Sean Tucker – his video, 10 Years of Advice on Growing an Audience, is full of honesty and wisdom. AP also has its own channel offering hands-on gear reviews and loads on industry insight.

YouTube: @RichardChildsPhotog; @fredandharryborden; @seantuck; @AmateurPhotographerTV, all free

All ears

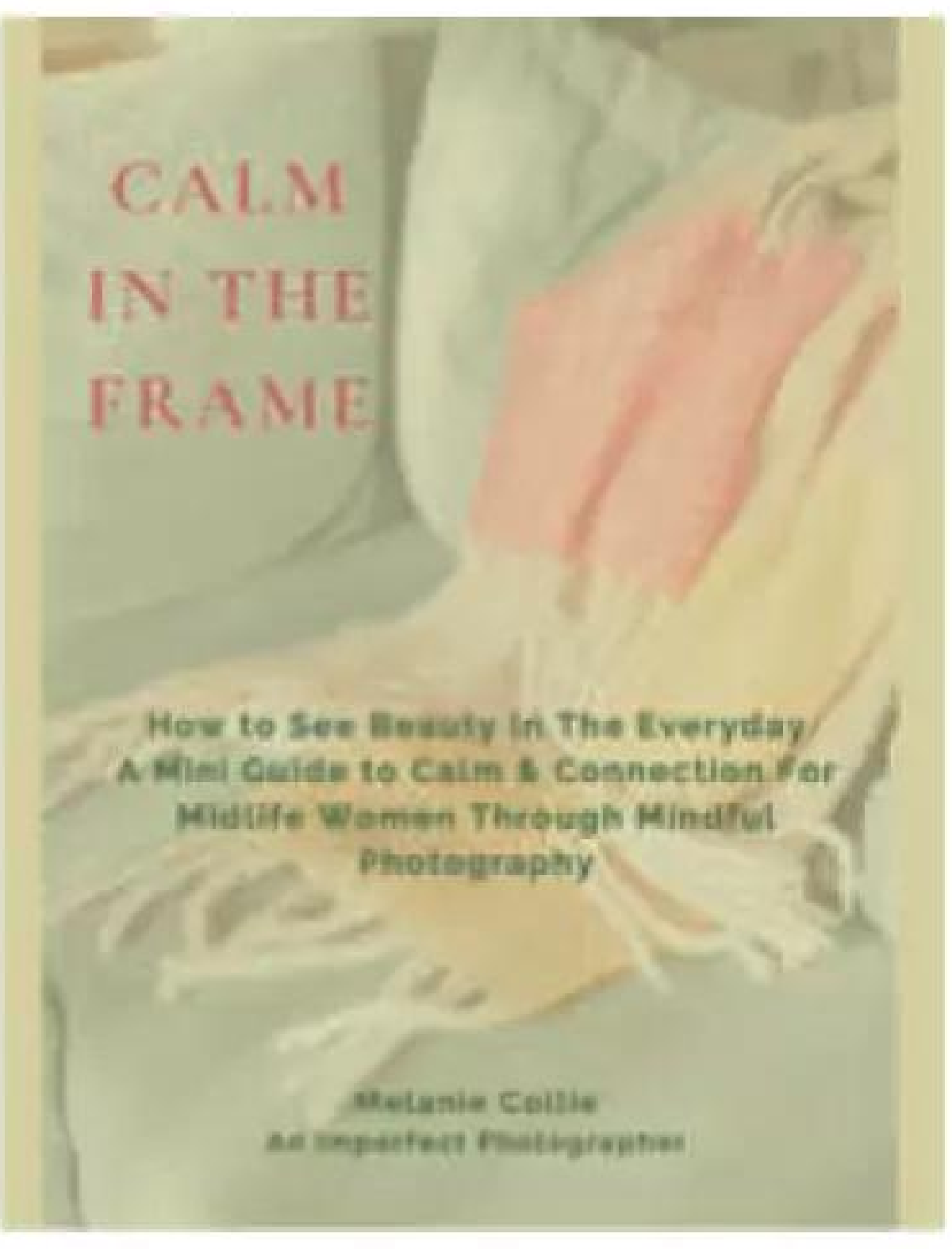
Apparently more than 584 million people listened to a podcast in 2025 and I don't think they were all tuned in to The Traitors: Uncloaked. The Photography & Video Show posts some great interviews every month, while the SheClicks Women in Photography podcast, hosted by Angela Nicholson, is always a joy. I'm also a fan of Biblioscapes in Discussion with Euan Ross and A Small Voice: Conversations with Photographers and Filmmakers by Ben Smith. If you're looking for conversations about the highs and lows of living a creative life, I host an interview-style podcast called We Need to Make Things.

photographyshow.com/podcast; sheclicks.net/podcast; biblioscapes.com/in-discussion; podcasts.apple.com/gb/podcast/a-small-voice-conversations-with/id1039540784; linktr.ee/tracycalder, free

EPISODE 7
WE NEED TO MAKE THINGS
TRACY CALDER
TRACY CALDER
HENLEY SPIERS
BENEATH THE SURFACE:
DIVING INTO CREATIVE RISK

© TRACY CALDER

We Need to Make Things shares strategies for living a creative life


CALM
IN THE
FRAME
How to See Beauty in The Everyday:
A Mini Guide to Calm & Connection For
Midlife Women Through Mindful
Photography
Melanie Collie
An Imperfect Photographer

© MELANIE COLLIE

Melanie Collie has produced a free *Mindful Photography Playbook*

Mindful approach

Photographer Melanie Collie has produced a free *Mindful Photography Playbook* designed to help midlife women use their phone camera to notice beauty in simple, everyday moments. It's a breath of fresh air in a hectic world. Likewise, photographer Nickola Beck is keen to share the benefits of a calm, exploratory approach to making pictures, resulting in a wonderful ebook, *The Calming Art of Nature Photography*, which is also free.

melaniecollie.co.uk/freebie-landing-page-mindful-photo; nickolabeck.co.uk, free

All the latest

Connecting with a community of like-minded people via a longform newsletter has never been easier thanks to platforms like Substack and Mailchimp. Some of my favourite missives include A Newsletter From the Desk of Austin Kleon (featuring art, writing and creative inspiration), the Contact Sheet by David duChemin (a bi-weekly kick in the creative pants) and the Art of Noticing by Rob Walker (offering ideas, inspiration and provocations for creative work, and staying human). I also write a newsletter entitled We Need to Make Things (an invitation to stop, wonder, and use what you discover to fuel creative projects). AP also has a free weekly newsletter sharing product reviews, inspiration and industry news.

© TRACY CALDER

Newsletters are a great way to connect with the creative community

austinkleon.com/newsletter; davidduchemin.com; robwalker.substack.com; tracycalder.com/newsletter; amateurphotographer.com, from free

Competitions, grants and communities

Muma, Me and Baba's Shadow

© PRIYA KAMBLI

Helping hand

Pursuing a photography project can be an expensive business. Thankfully help is on hand in the form of grants, bursaries and scholarships. A few years ago, the Irish government launched a Basic Income for the Arts scheme, offering monthly payments to 2,000 artists and creative arts workers – the scheme has proven successful and is to be extended. See also the Ian Parry Photojournalism Grant, the PhMuseum Women Photographers Grant and the LOBA Women Grant.
ianparry.org; phmuseum.com/grants/2025-women-photographers-grant; leica-oskar-barnack-award.com/en, free

Browse the collection

There's nothing quite like standing in a room of photography books – the sight, the smell, the untapped potential of all those carefully planned and designed publications – it's total bliss. You can access sizeable collections at the Martin Parr Foundation, the V&A, Stills, the ICP, the British Library and the Bodleian Libraries.
martinparrfoundation.org/membership/library; vam.ac.uk/info/photography-centre; stills.org/learning/library; icp.org/facilities/library; bl.uk; bodleian.ox.ac.uk/libraries, from free

The Kusuma Gallery at the V&A is dedicated to photographic books

© TRACY CALDER

Take a chance

Award-winning photographer Henley Spiers recently wrote an excellent Guide to Photo Competitions on his blog. In the piece, Henley looks at what you can control and what you can't, which is an excellent place to start. Challenging yourself to shoot for a competition can encourage creative risks, while winning (or being placed) can lead to global exposure, peer recognition and, of course, big prizes! While many competitions charge an entry fee, some still allow you to enter at least one image for free. Try the Sony World Photography Awards, Nikon Comedy Wildlife Awards and the RPS International Photography Exhibition.
henleyspiers.com/blog; comedywildlifephoto.com; worldphoto.org; rps.org, from free

Aladdin Sane contact sheet

© DUFFY ARCHIVE & THE DAVID BOWIE ARCHIVE

Exciting things in store

Becoming a member of a society like the RPS, the AOP or the Society of Photographers is a great way to find your creative kin, but you can also take advantage of discounts and early or exclusive access to exhibitions by signing up for a museum or gallery membership. At the V&A, for example, members enjoy free entry to all exhibitions (including sold-out shows), plus a subscription to the V&A magazine and news of members-only previews, events and spaces. Why not start your adventure at the recently opened David Bowie Centre at V&A East Storehouse.
vam.ac.uk/east/storehouse/visit, from £6.83 a month (adult V&A membership)

Find your people

Whether you're looking for feedback, friendship, fresh ideas, or all of the above, joining a supportive creative community can be incredibly rewarding. If you've ever seen AP's Join the Club feature, you'll know that the camera club scene is as strong as ever. If you prefer to connect online, you will find plenty of support in global communities such as SheClicks, the Royal Photographic Society and the Society of Photographers – all of these groups have an active online presence as well as offering in-person meet ups.
sheclicks.net; rps.org; thesocieties.net, from free

Focus on Photography was featured in AP's Join the Club section

© AMATEUR PHOTOGRAPHER MAGAZINE

Stefan Cruysberghs's image of an airborne squirrel from this year's Nikon Comedy Wildlife Awards

© STEFAN CRUYSBERGHS/NIKON COMEDY WILDLIFE

If you only have a few hours...

© TRACY CALDER

Apple sessions range from portraiture to architecture

Get your phone out

Tech giant Apple offers a range of short workshops designed to help you make the most of capturing images with your mobile phone. Sessions range from taking portraits on location to shooting video and photographing architectural details. The workshops are free, but you need an Apple account to sign up.
apple.com/uk/today/event/workshop-photos-on-iphone, free

© SHETLAND SEABIRD TOURS

Gannets at Noss, Shetland Seabird Tours

Set sail

Bird photographers know the joys and challenges of capturing wildlife from a moving boat, but if you join a dedicated tour you stand a much better chance of disembarking with some decent pictures. While some excursions require a full day, others can be completed in just a few hours. Shetland Seabird Tours, for example, offer Early Bird Noss Boat Photo Tours that head for photographic hotspots and then deliver you back to dry land in time for breakfast. (If you're visiting Scotland, it's worth mentioning that dolphins, whales, porpoises, seals and basking sharks can sometimes be spotted from the CalMac ferries that operate routes in the Inner and Outer Hebrides.)
shetlandseabirdtours.com, Early Bird Noss Boat Photo Tour, £60

Walk this way

Photography walks are a great way to explore a location, meet fellow photographers and, in some cases, try out new gear. Fujifilm School offers a range of walks in UK cities including Glasgow, Bath and London, with a selection of cameras, lenses and tripods to try. The RPS runs a number of photo walks too, with plenty of London-based strolls planned for 2026.
fujifilm-houseofphotography.com, from £69; rps.org/what-s-on, from free

© THE PHOTOGRAPHERS' GALLERY

Once a month The Photographers' Gallery runs Folio Fridays

Show up

Having your portfolio reviewed by a professional is invaluable. Once a month the Photographers' Gallery in London runs Folio Fridays where you can have two 15-minute one-to-one reviews. You can also book online reviews for the FORMAT Portfolio Review (20-21 March) where you can request feedback from multiple professionals. If you need help prior to the event, read the LensCulture feature Persistence Pays Off: Tips and Tricks for Applying to Awards & Portfolio Reviews online.
thephotographersgallery.org.uk/learn/folio-fridays-portfolio-reviews, free; portfolioreview.formatfestival.com, from £108

Off to market

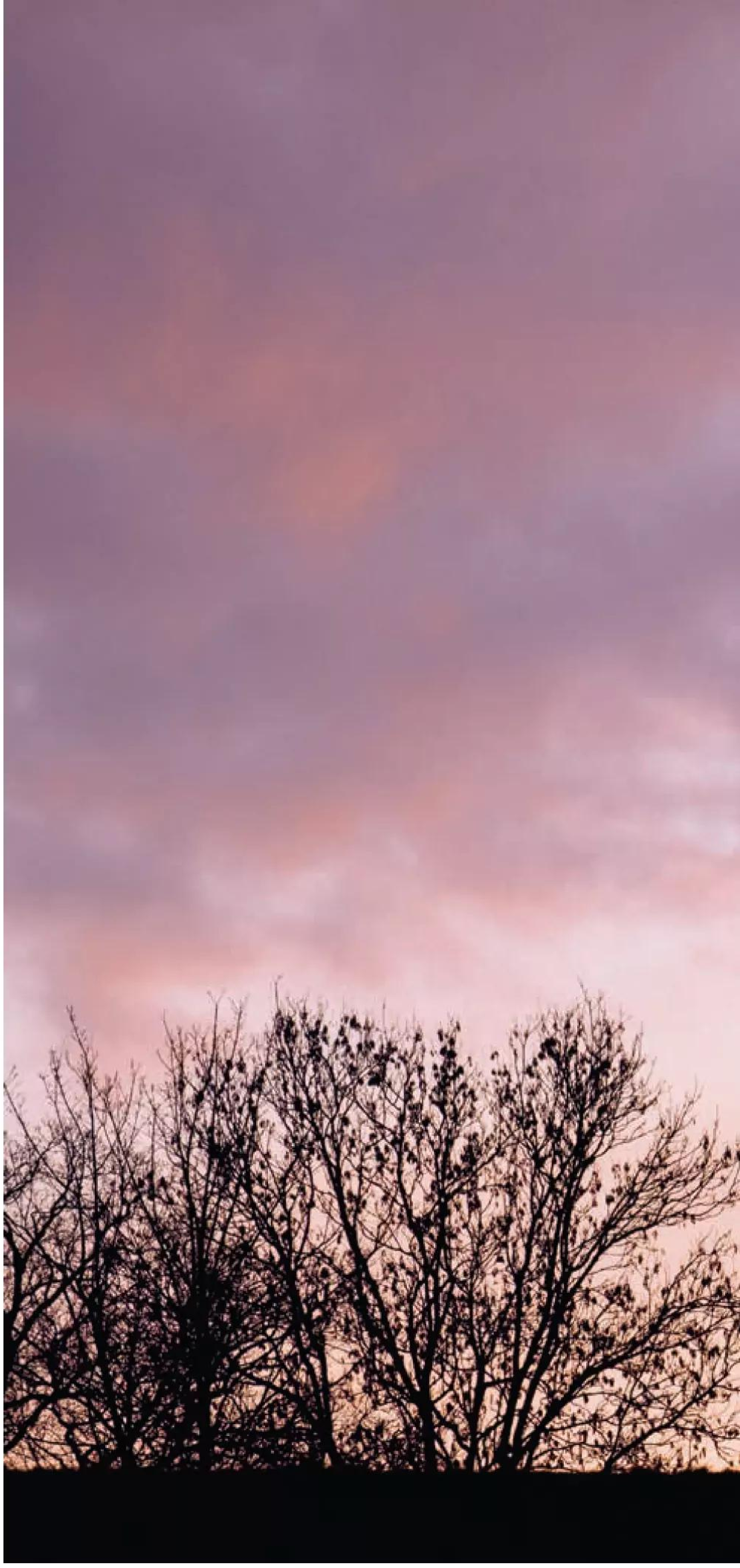
From farmers' markets to antique fairs and car boot sales, most towns and cities have busy open spaces where goods are bought and sold. Photographing people and produce has its challenges, but most of them can be overcome with a little planning and patience. Go early and engage in conversation, tell people what you like about their stall and show an interest. Give something back by buying some produce – you can always take it home and use it to create more photographs.
visitlondon.com/things-to-do/shopping/market, free

© TRACY CALDER

Street markets are full of photogenic produce

The whole world, one dog

Jonathan Posner's 635-page passion project began as a pamphlet about his pet. Four years later, it's become a love letter to photography, Hampstead Heath and one small white dog that changed his life, writes **Peter Dench**



Above: Hampstead Heath, January 2021

Right: Daisy, Hampstead Heath, July 2021

It would be easy to mock Jonathan Posner's *The Whole World and His Dog*. A colossal hardback about his dog Daisy and Hampstead Heath. With 47 personal essays and his 42 in-depth top tips for photography, it might sound like the sort of self-published indulgence best left to family and friends. But it isn't. It's a book of such conviction, craft and curious beauty that you end up applauding its intent and admiring its execution.

'It started as a pamphlet,' Posner admits when we speak at his north London home, located on the fringes of Hampstead Heath's southern border. 'Just a few of the best pictures I'd taken of my dog.

'I wasn't a dog photographer; she just happened to be there. I thought that I'd print it cheaply for myself, simply as a keepsake for when the time came. Then one thing just led to another and it became a four-year collaboration.'

The collaborator in question is Bulgarian designer Svetla Meijer, whom Posner originally hired to teach him Adobe InDesign online. After months of failed attempts to grasp the software, she put down her stylus and suggested designing the book with Posner. The result is a triumph of partnership. 'I briefed her to make sure every turn of the page revealed something new,' Posner says. 'No repeated layouts. Every spread should surprise. She found the photos that convey the emotion of the stories.'

That sense of discovery is crucial. The book, printed in Italy to exacting standards, isn't just an album of canine snapshots or misty Heathland scenes. It's a work of design devotion. The typeface (Meta Pro, paired with Franklin Gothic Condensed) chosen in homage to a 1990s interior design book he worshipped. 'I wanted it to be beautiful,' he tells me. 'When people turned the pages, I wanted them to see something they hadn't seen before. To be kept in that sense of wanting to carry on.'

A pandemic, a dog, and a rediscovery

Posner, who recently turned 70, is a man with several creative lives behind him. He spent years as a location manager on long-running ITV police drama *The Bill*, photographing fictional crack dens and council estates in south London, before moving into fashion photography. 'Landscape photography never interested me,' he says. 'For 40 years I never took a single picture on Hampstead Heath. Then the pandemic hit, my work collapsed and I realised all I had was my dog, my camera and the Heath.'

Posner has lived in this part of north London all his life. Each day at the same time during lockdown, he took Daisy for a walk. His Fujifilm X-S10 camera came too, slotted neatly into a Billingham Hadley camera bag alongside 16-80mm f/4 and 55-200mm F3.5-4.8 lenses. 'At first it felt counterintuitive,' he admits. 'I'd always been one of those photographers who puts the camera away when the job's done. But one day I read an interview where my hero David Bailey, now in his eighties, goes back into the house

because he's "forgotten his camera". That's when I thought: if Bailey still takes one everywhere, so should I.'

Over the next four years, he took around 12,000 photographs. 'Some days I took none, others I took a hundred,' he says. 'But every day, because the camera was with me, I was looking at Hampstead Heath as a photographer, which I'd never done before.'

Even the book title came about by accident. 'I was late for a meeting with Svetla,' he laughs. 'I said, "Sorry, I met the whole world and his dog on the way." She didn't know the phrase and told me to write it down. I did, and then a week later realised she was right. That was the title.'

For those who don't know,

'the whole world and his dog' is a British saying meaning 'too many people.' It's a fitting name for a book that balances solitude and companionship, personal reflection and the bustle of public space. Hampstead Heath, after all, is where London comes to breathe and to walk the dog.

Beyond Daisy

The book is inevitably bound up with Daisy, the small white Cavachon dog who accompanied Posner through the pandemic and beyond. But he's clear that she isn't the subject so much as the thread. 'She wasn't my muse,' he says. 'She was my conduit. Through her, I could explore loneliness, loss, joy, and the strangeness of human behaviour. But I wanted the book to transcend the dog.'

In one story, Commuters' Tales, he describes passing a series of solitary people on park benches and wanting to comfort them, a scene inspired by a childhood radio play of the same name. Daisy's brief interruptions allow him to move through the moment, using her as a gentle narrative device. Elsewhere, she appears in fleeting cameos, always in relation to something larger: the light, the weather or just the rhythm of the walk.

There's poignancy here, as well. The book was finished just before Daisy's death in 2024.

The precise what3words coordinates for every photograph in the book are listed. Daisy's resting place remains a secret. She lives on in the book.

A photographer reborn

What's striking about *The Whole World and His Dog* is how it reframes what a photographer's practice can be. The book has eight photo-only interludes which act as a visual sorbet to the stories. Posner has written 42 'discoveries' about photography, short essays ranging from style and composition to camera straps and Billingham bags. 'It's me emptying my pockets,' he says. 'Everything I've learned in 50 years. I want to give it all back, so that anyone who loves photography can find something in it.'

Above: Hampstead Heath, January 2021

Below: Hampstead Heath, November 2022

Clockwise from left:

Hampstead Heath, July 2021

Hampstead Heath, October 2022

Hampstead Heath, May 2023

One man and his dog, Jonathan Posner with Daisy, May 2024. Photo by Lizzie Quek

His love of colour (he admits to being almost on the spectrum about it) runs throughout. The influence of Italian cinema, particularly Michelangelo Antonioni, infuses his compositions with a cinematic stillness. There are no filters, no HDR tricks. Just attention, patience and the daily act of looking.

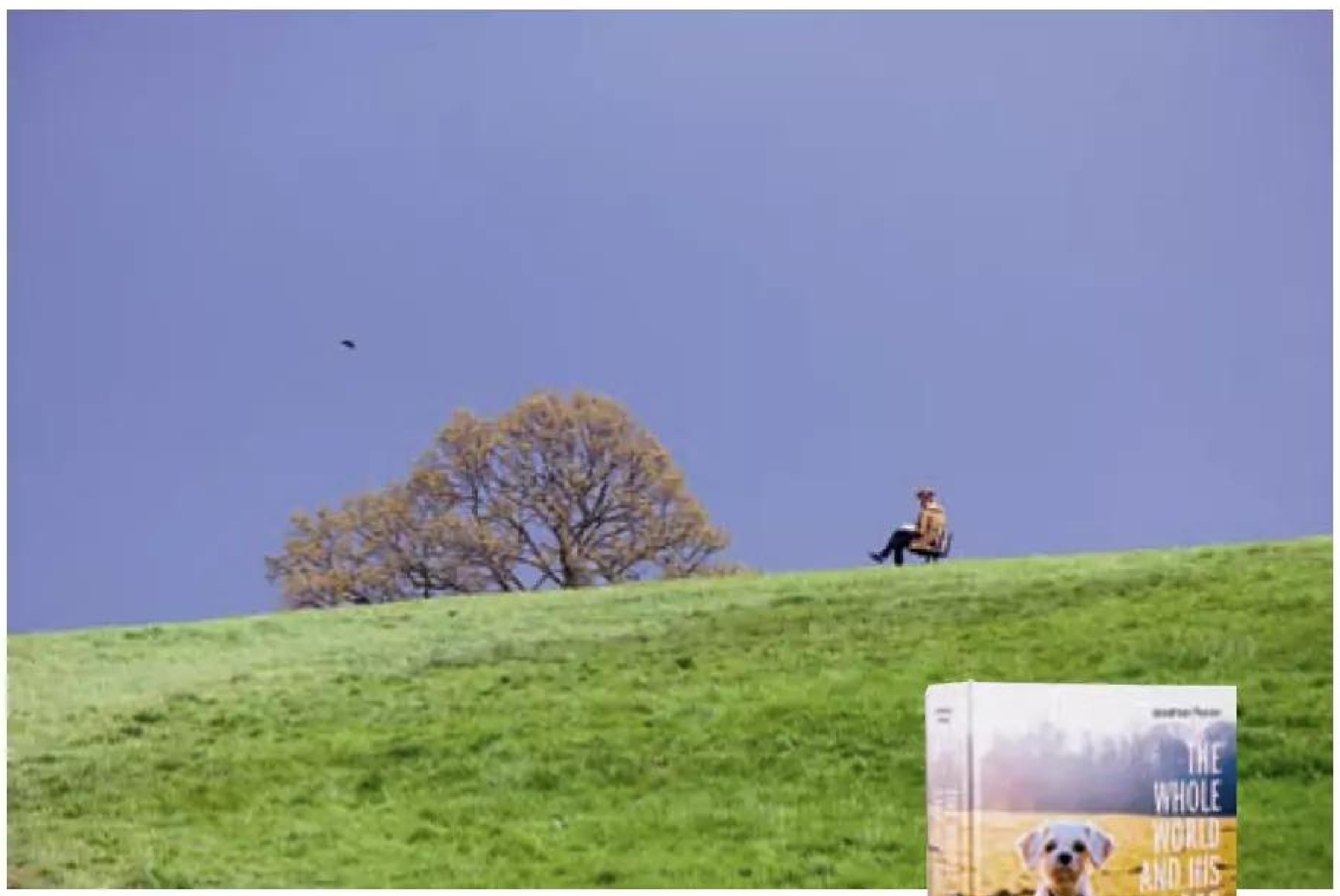
'What makes it different,' he says, 'is that it's not a book of landscape photography. Of Hampstead Heath with calendar-type photos. I wanted to make something graphic, rich and human. Something that couldn't be put into a category.'

Joy and mortality

For all its scale and sentiment, there's no self-pity in *The Whole World and His Dog*. The tone is warm, wry and self-aware. Posner knows how it might look, an older man making an epic book about his dog, but he disarms that with honesty. 'I just wanted to finish it. It's my life's trade-off: no wife, no kids, but this book could only exist because of that.'

That mortality adds emotional ballast to what might otherwise be whimsy. One reader told him the book reminded her of a South Korean novel, 'gentle, human, almost Zen-like.' Another said they couldn't stop crying at the end. Posner himself calls it 'a journey through joy and memory.'

In the final pages, there's even a glimpse of continuity: a new dog, Mousse, who by cosmic coincidence



was born a few days before Daisy died. 'They had three days together,' he smiles. 'People warned me not to expect the same character, but because they overlapped, I think Daisy passed on her instructions.'

A labour of love

At 70, Posner has no illusions about bestseller lists or prizes. What he wants is readers and conversation. 'I printed a thousand copies. I just want it to be talked about, bought, read. We all do, if we're writers.'

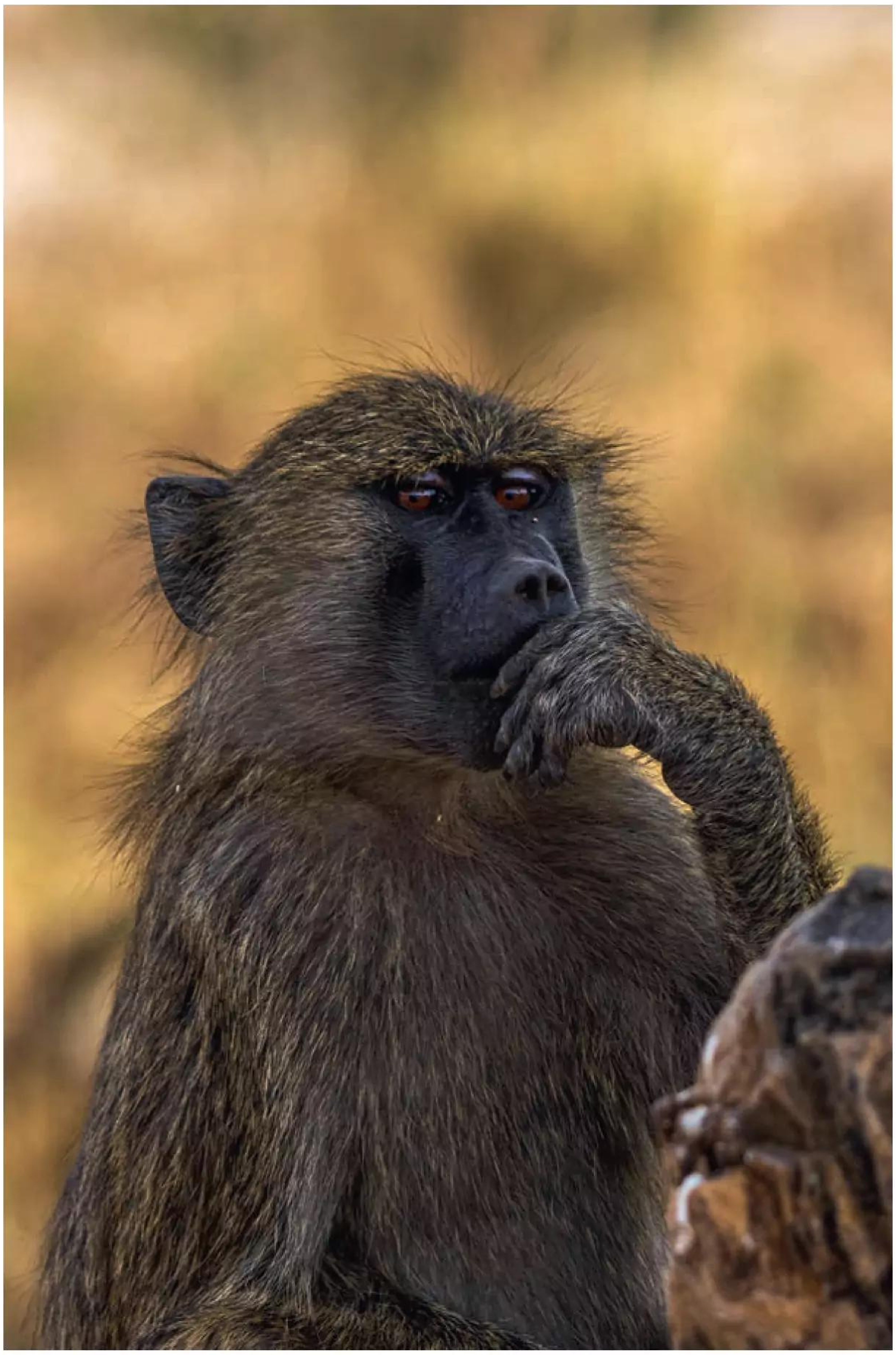
There's a humility in that ambition. For all its eccentric grandeur, *The Whole World and His Dog* is not really about dogs or even about Hampstead Heath. It's about looking closer, living slower and finding meaning in the familiar. For photographers, there's much to learn in its pages. For everyone else, there's something rarer still, a sense of unguarded sincerity.

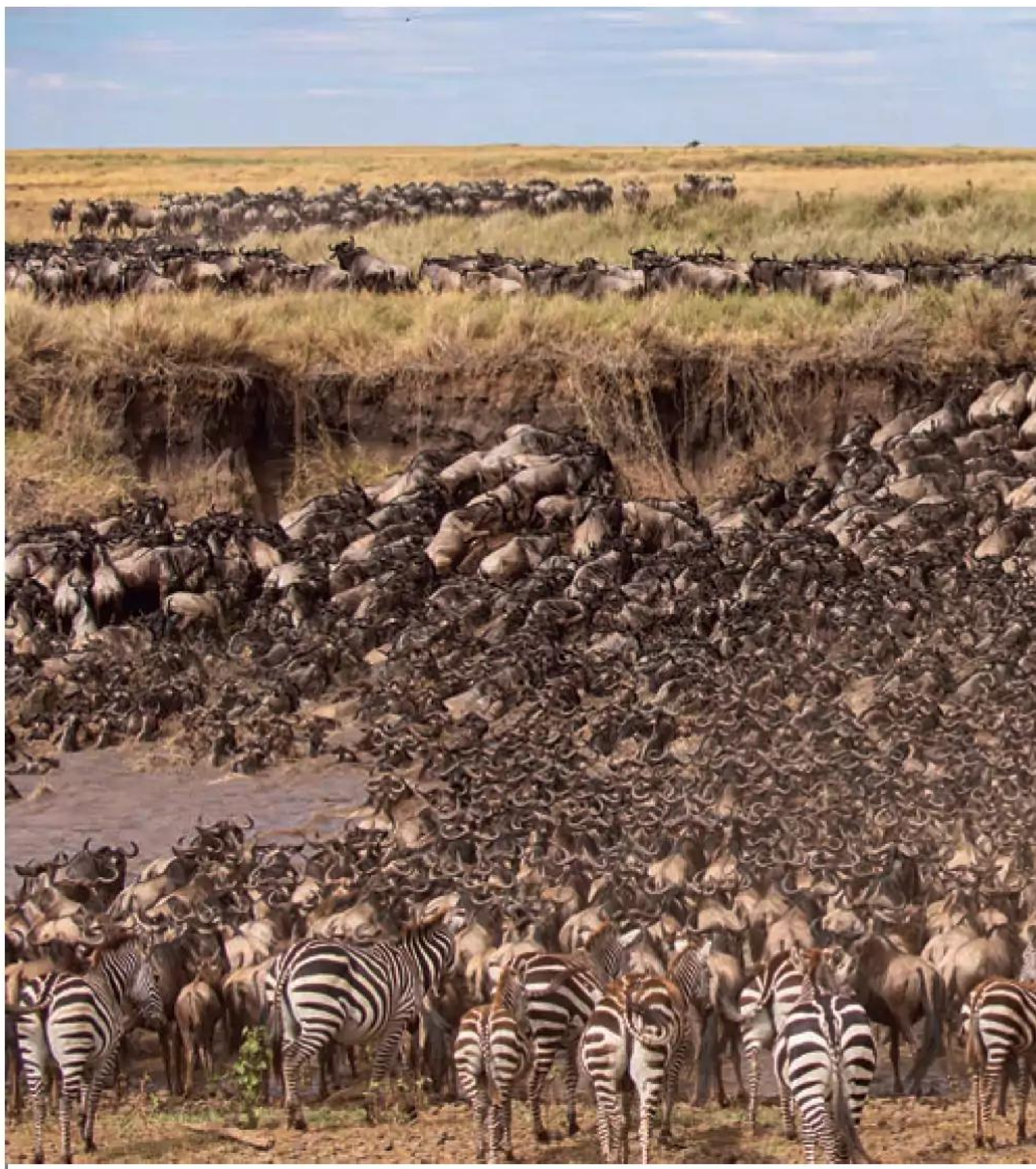
As Posner says, 'I hope people see it for what it is. A love letter to photography, to the Heath, and to one small white dog who changed my life.'

The Whole World and His Dog by Jonathan Posner is published by Buchanan Press and is available directly from **andhisdog.com** and Amazon. Instagram **@and_his_dog**

Round Seven: The Best of the Rest

The APOY judges choose their favourite images that didn't make the top ten of our Animal Kingdom category





Peter Dench, acting features editor, chooses **The Great Migration by Martin Bundy, Leslie, Fife**

Canon EOS 5D Mark IV, 100-400mm at 100mm, 1/1600sec at f/5, ISO 250

Peter says: 'The great wildebeest migration is a well-documented destination on the wildlife photographer's bucket list, but this frame still stops you in your tracks. It has the density and detail of a delirious charcoal sketch. A frantic mass of bodies rendered in looping lines, stripes and horns. Taken on the

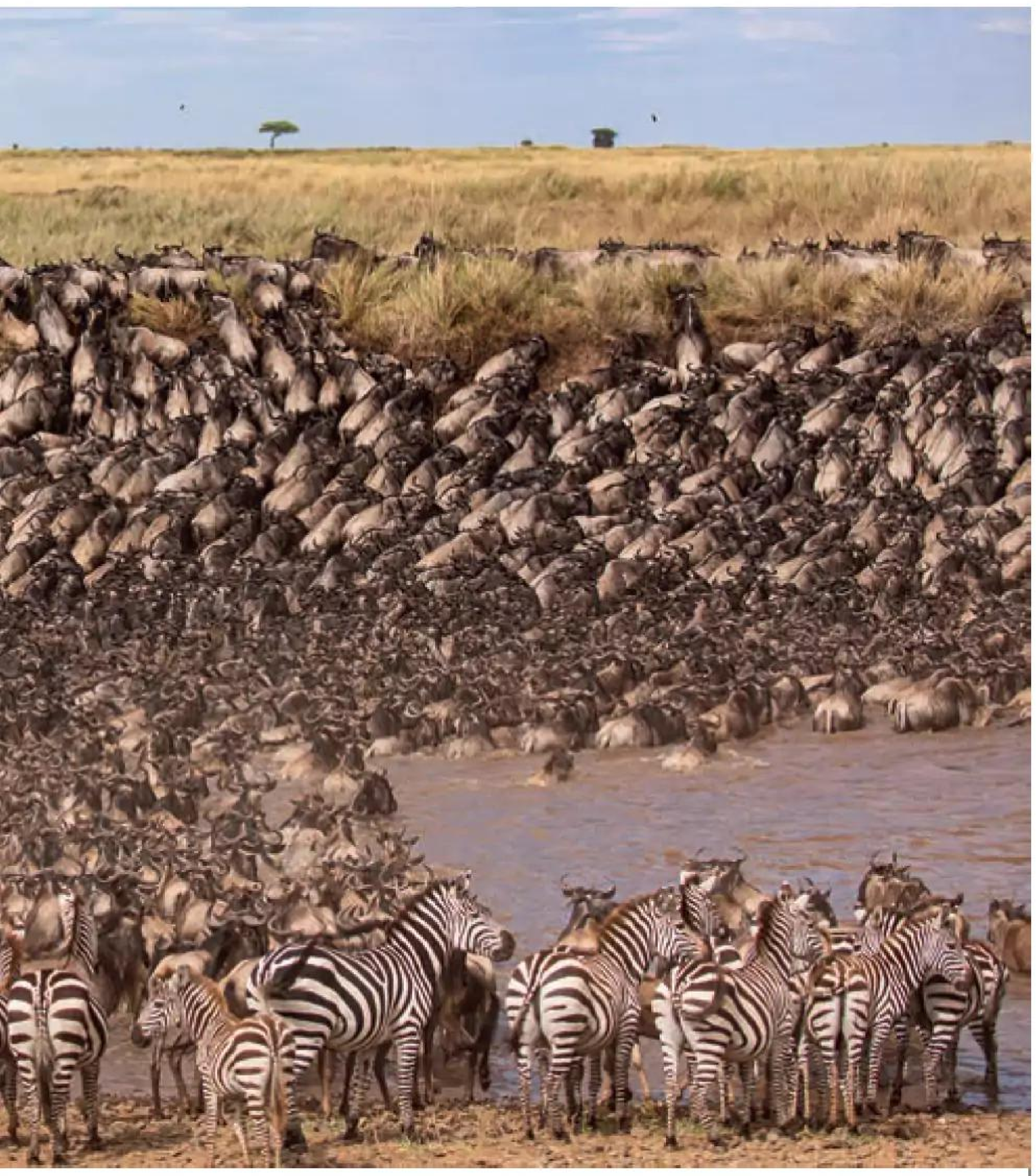
Jessica Miller, deputy online editor, chooses **Thinking Baboon by Manfred Meintjes, Rümlang, Switzerland**

Canon EOS R7, 100-400mm at 248mm, 1/250sec at f/8, ISO 125

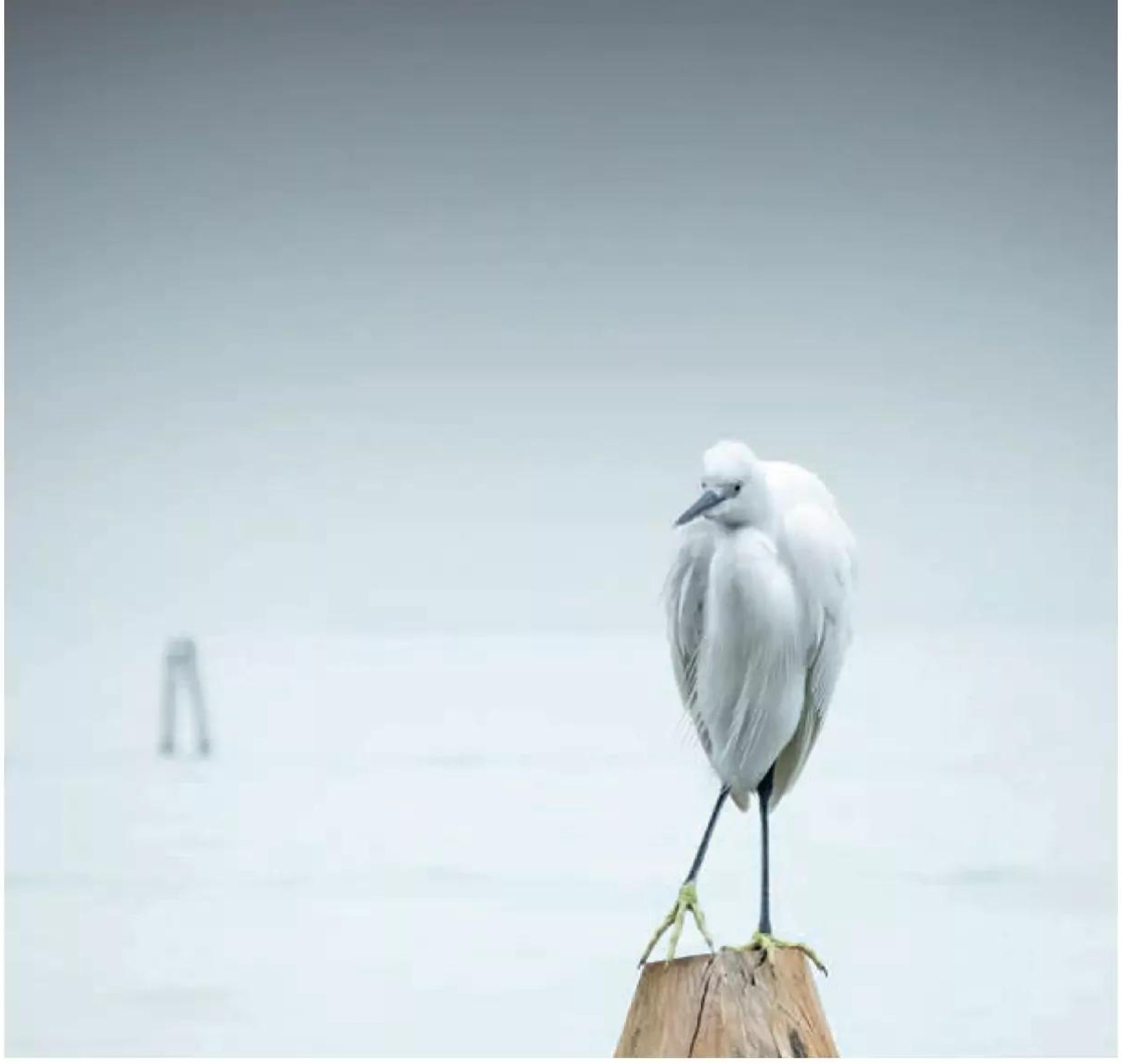
Jessica says: 'There were so many fantastic images in this round, but for me this baboon taking up a thoughtful pose has been memorable from judging for a couple of reasons. It is a compelling portrait of a moment of reflection that gives us a glimpse of animal behaviour and personality. Hand resting near the mouth and slightly narrowed eyes, this natural gesture of contemplation is something quite human that we as viewers can relate to.

I also found this image quite funny. The eye contact the baboon shares with the photographer gives the impression that they could also be people-watching and silently judging passers-by.

It is both an intriguing behavioural study and an intimate portrait with strong emotional connection.'



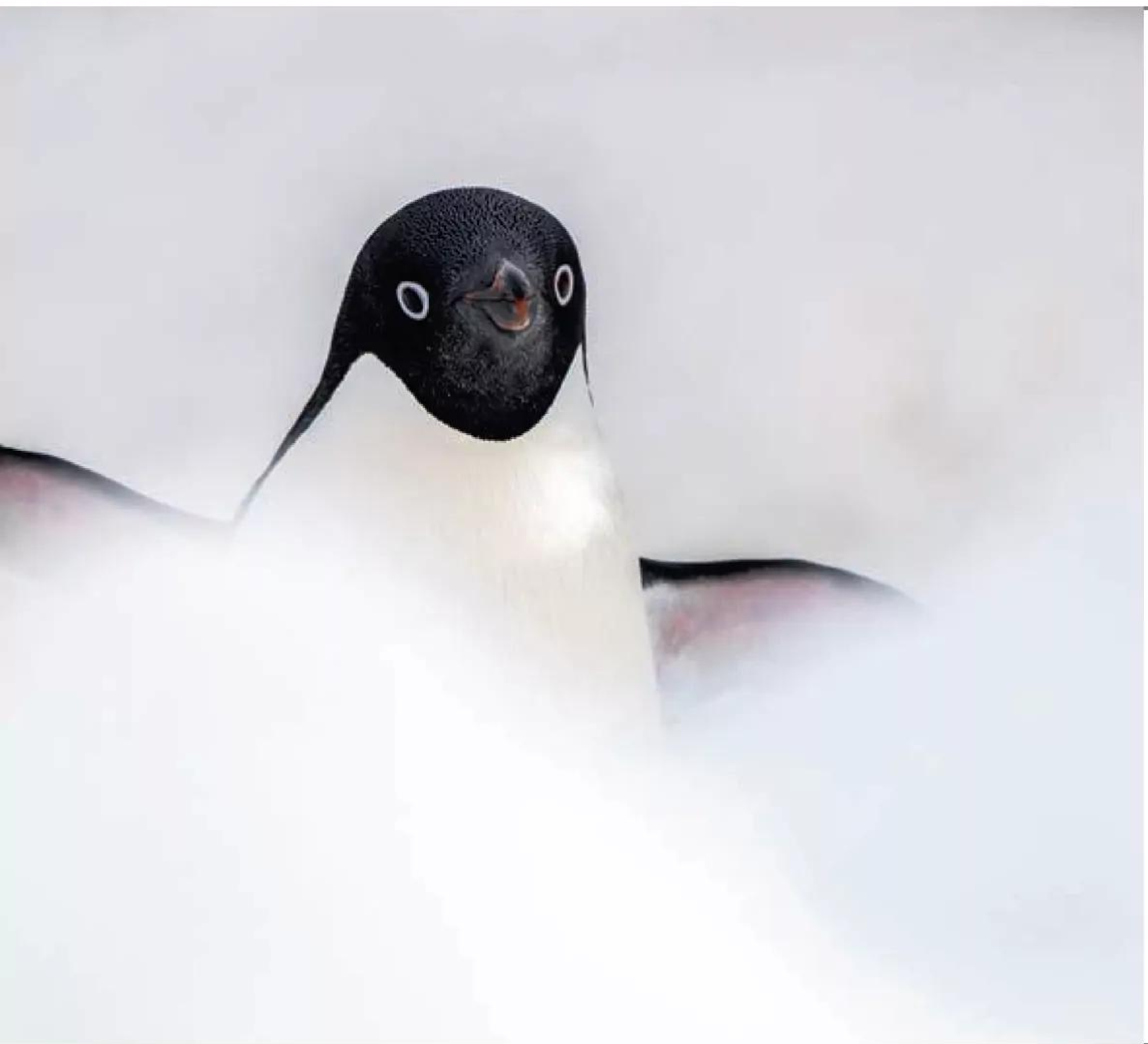
photographer's very first safari, it captures the moment a vast column of wildebeest and zebra funnel down a steep embankment and into the Mara River. It's so chaotic it drifts into abstraction. Stare at it long enough and Bridget Riley patterns emerge in the foreground and within the tangle of wildebeest on the far bank. The dust softens the scene. The image is laced with raw drama, crocodiles and lions stalk the confusion. The photographer has cleverly distilled the crossing into a single astonishing tableau with minimal post-processing but maximum impact.'



Ailsa McWhinnie, APOY project manager, chooses **The Dancer by Helen Trust, Taunton, Somerset**

Sony RX100 Mark VII, 24-200mm at 200mm-equiv, 1/400sec at f/4.5, ISO 100

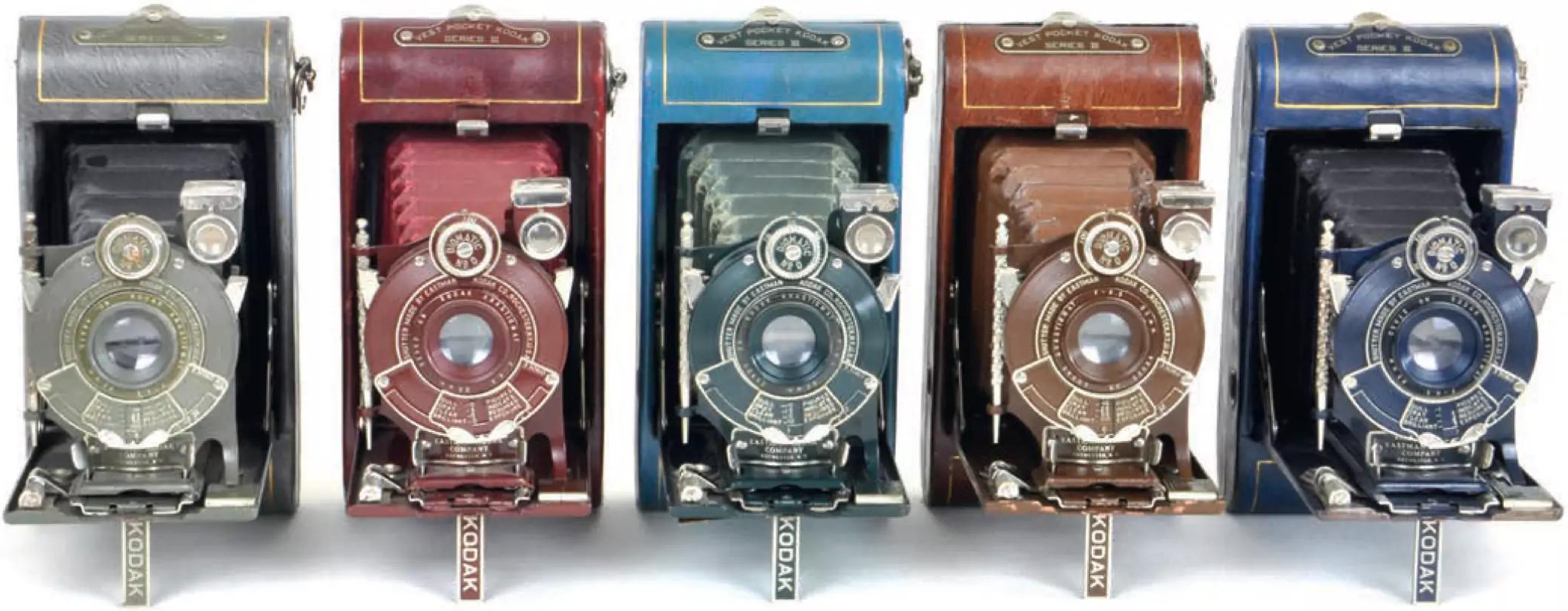
Ailsa says: 'Sometimes I get frustrated with my fellow judges when one of my favourites doesn't make the top ten in a round of APOY. I can be found hissing something like, "Honestly! How can you lot not see what I'm seeing!" Such was the case with this gorgeously atmospheric portrait of a little egret in the canals of Venice, so I am glad to right the wrong and feature it in this section. I just love this image. The delicacy of the egret's pose as it gently shifts weight from one foot to another has been beautifully captured. The almost monochromatic tones reflect the soft, misty conditions of that morning, and the long focal length and wide aperture are the perfect choice for throwing the background out of focus. The latter retains just enough information in the background structure for us to see a parallel between the manmade object and the shape of the egret. Everything, right down to the pin-sharp detail in the egret's feathers and its beady eye is simply wonderful. It was clearly a magical moment for Helen, and that comes across in spades in this photograph.'



Nigel Atherton, editor, chooses **Angel Adélie by Bircan Harper, Truro, Cornwall**

Nikon Z9, 180-600mm at 600mm, 1/3200sec at f/6.3, ISO 800

Nigel says: 'I must have a thing about black-and-white animals, because giant pandas and penguins are among my favourites. (Zebras are pretty cute, too). There is something comedic about these flightless birds, and I love their curiosity. I once visited a colony of Magellanic penguins in Patagonia, and a group of them came over and gathered around my camera bag to see what was inside, perhaps critiquing my lens choices. But I've seen so many photos of emperor penguins standing over eggs that I have become immune to their charms. This is the much less frequently photographed Adélie penguin. If it had been me there, I would have been cursing that blurred lump of ice in the foreground that obscured the penguin's bottom half, and perhaps tried to find a slightly higher vantage point to rise above it, but I would have been wrong. Because this composition is perfect the way it is, the missing foreground drawing the viewer's eye up to that cute little face.'



The five colours of the Kodak Vanity camera – notice the stylus next to the lens of each camera, ready for use with autographic feature

FILM STARS

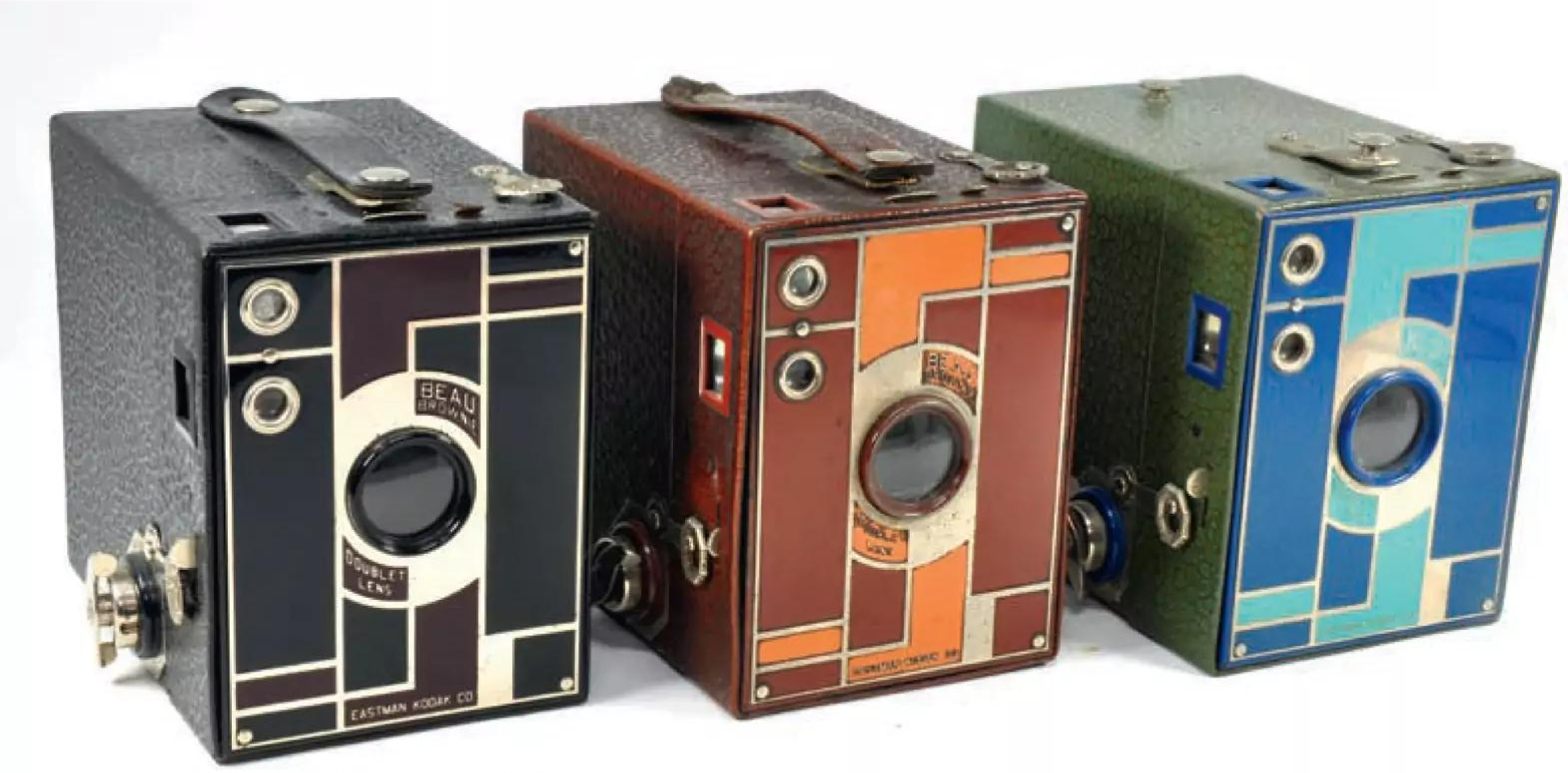
Take a dekko at deco

John Wade looks at a past camera craze for the fashion-conscious photographer

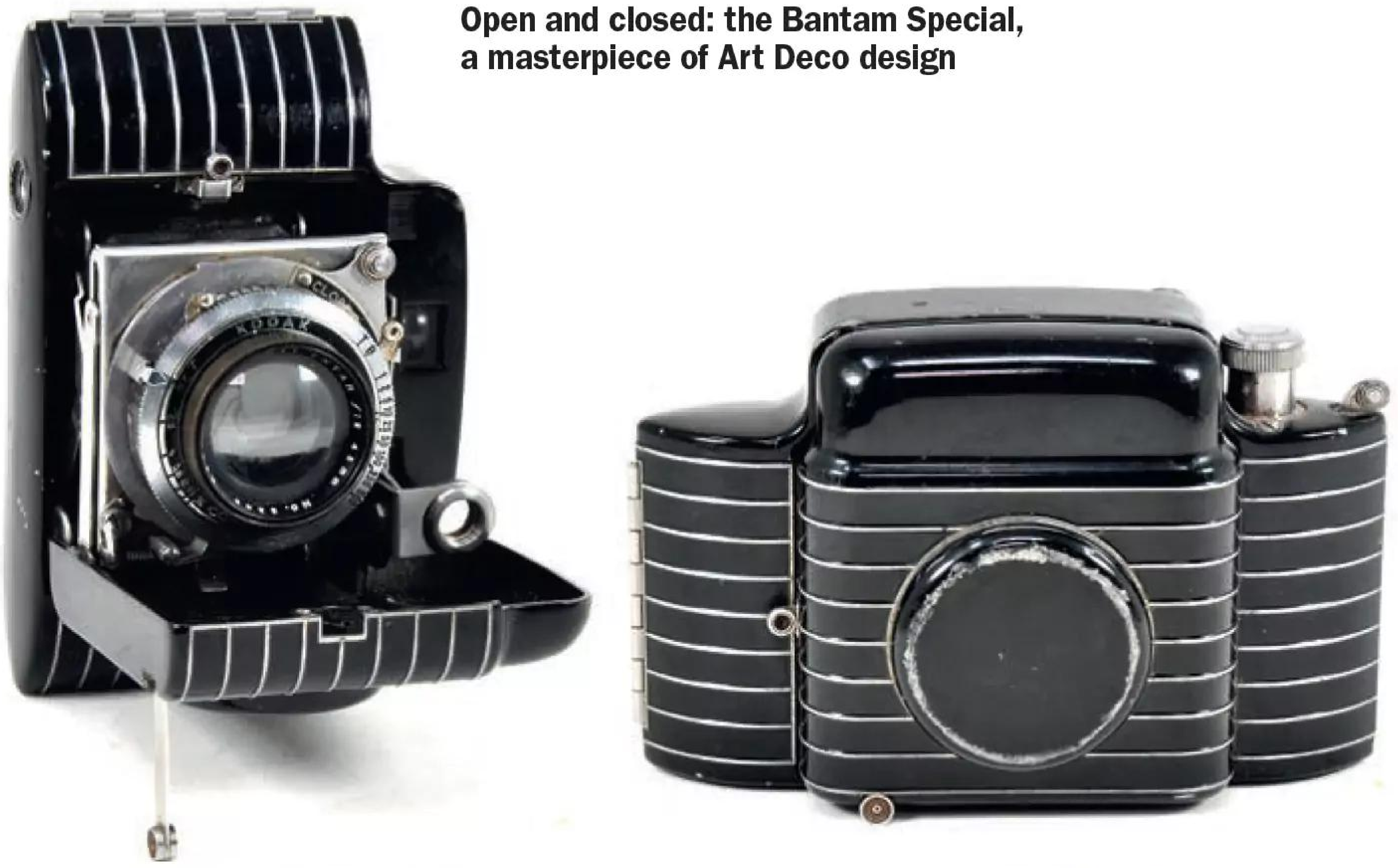
The Art Deco movement was defined by designs that were dominated by streamlined, geometric shapes and lines, smooth, sleek and often a little futuristic. The style originated in France around 1910, its name derived from 'Arts Décoratifs', flourished in the 1920s and 1930s, then faded away in the 1940s before enjoying a brief revival in the 1950s. Art Deco became synonymous with the look of everything from huge buildings to the smallest pieces of jewellery. And of course, cameras. With the coming of Art Deco, cameras that might once have been considered only as utilitarian devices began to appeal as articles of beauty as well. Manufacturers soon realised that if they wanted to increase profits, form might be as important as function. In the camera world, then, Art Deco wasn't just a style. It was a means of entry into new markets for camera makers.

The Teague influence

Walter Dorwin Teague was a freelance industrial designer, architect, illustrator, graphic designer and entrepreneur. In 1927, he was hired by Eastman Kodak in America to take a new look at, and expand the market for, some of the company's already popular models. Teague immediately saw a need for cameras that might appeal to fashion-conscious women of the time and, since this was the 1920s, the fashion of the day was Art Deco.



Three of the Beau Brownie box camera range



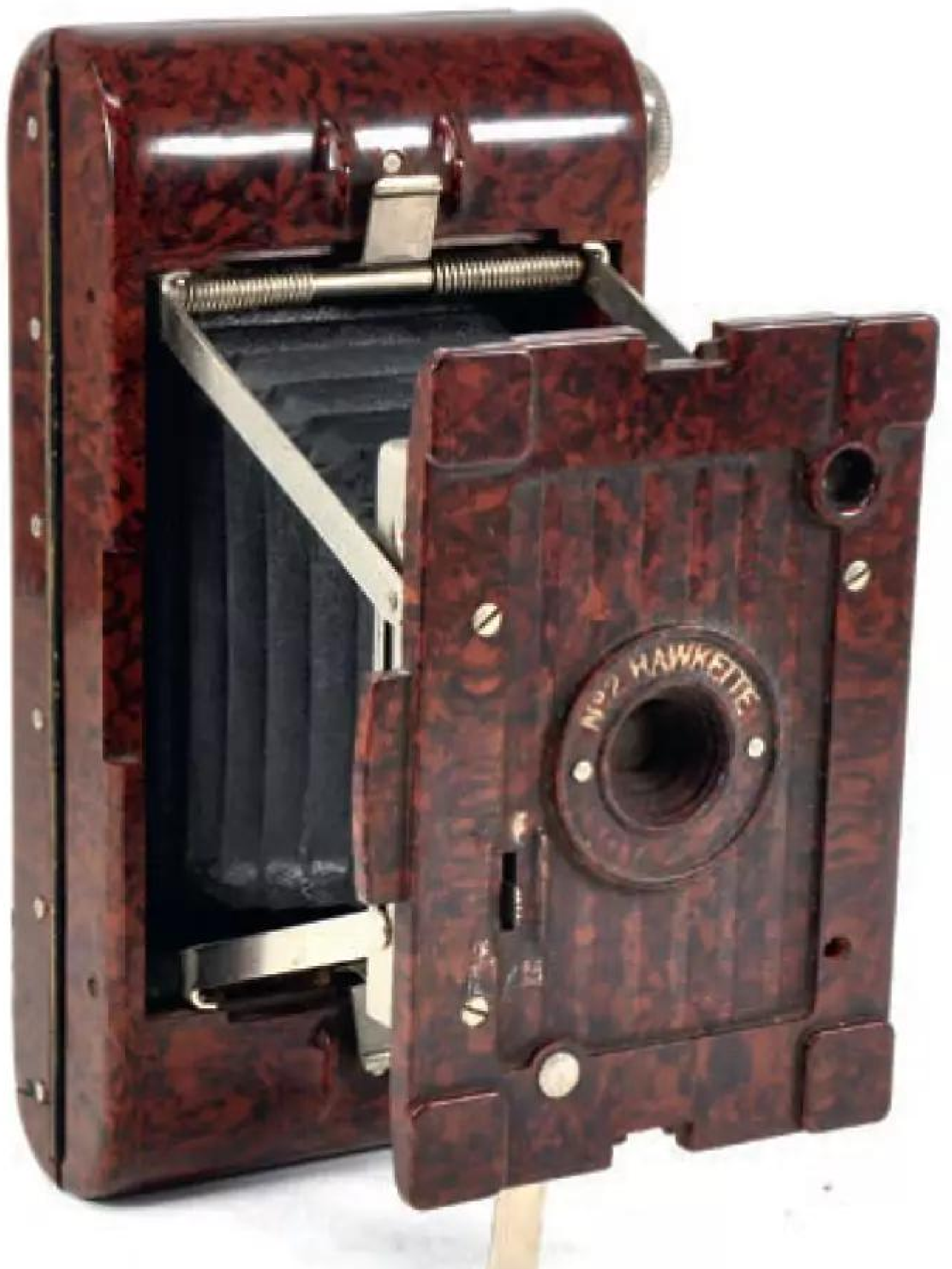
Open and closed: the Bantam Special, a masterpiece of Art Deco design

He began with the Vest Pocket Kodak, originally launched in 1912 as the first camera to use 127 film. In 1925 Kodak restyled and relaunched it as the Model B, which followed the then-popular style of having a bed that folded out from the body along which the lens was extracted on bellows. The next year, the Series III followed, which was technically a little more sophisticated. The cameras were made in black – until Teague turned them into the Kodak Vanity range. Out went black; in came five colours for bodies and bellows, each with its own name: bluebird (deep blue), cockatoo (green), seagull (grey), redbreast (red) and Jenny Wren (brown).

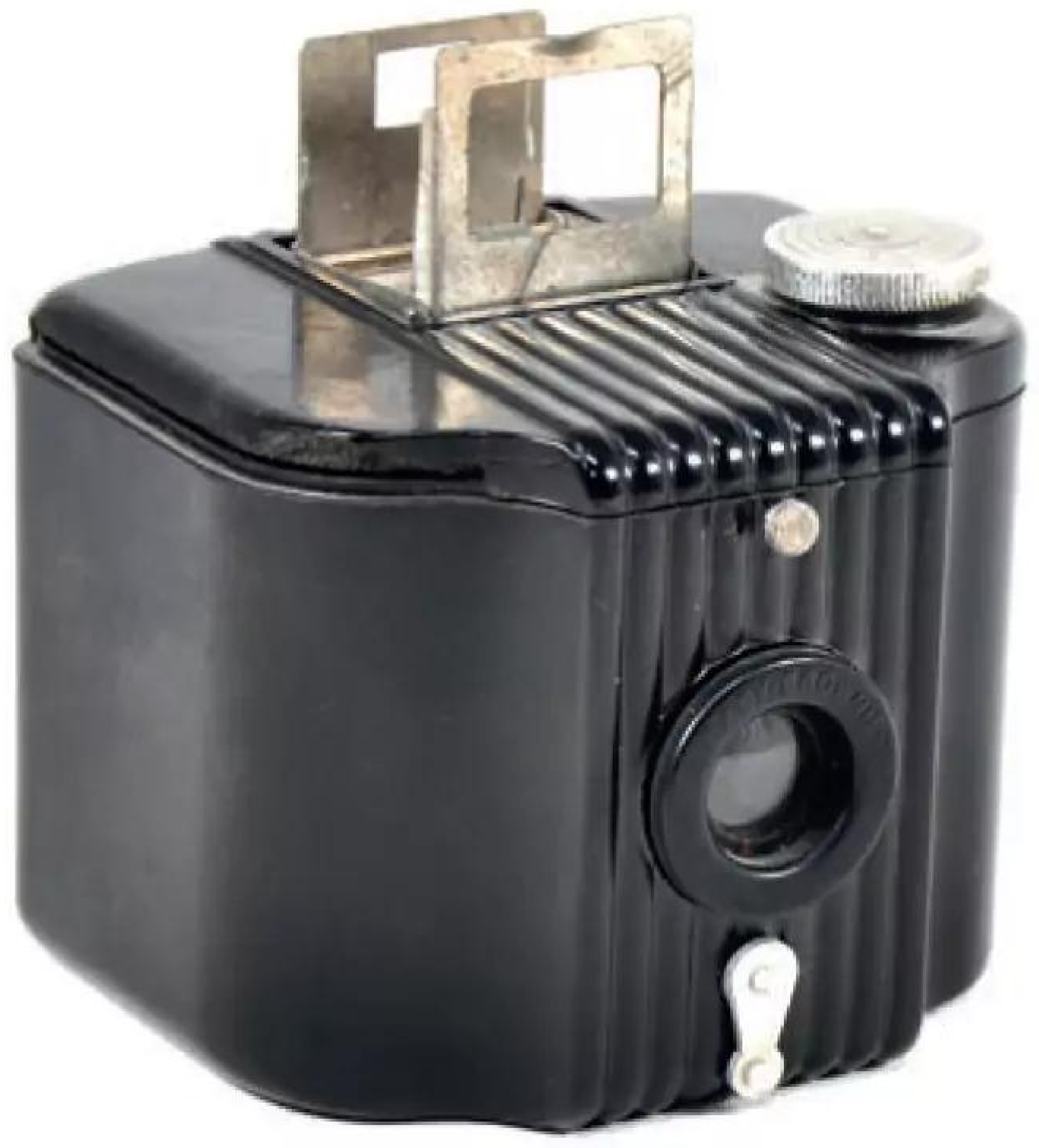
The camera bodies were streamlined with gold Deco-style lines, and the faces around the lenses took on a new Deco-style ornamentation. Each used Kodak's patented Autographic feature which featured a small trapdoor in the camera back that was opened to allow a stylus to impress words on the film's backing paper. Doing so, broke a thin wax membrane between the backing paper and the special autographic film in the shape of the writing. When the trapdoor was left open for a short time, light fogged a small area of the film in the shape of the writing. In this way, names, locations, dates, etc could be recorded on the negative, and so onto the print, in the rebate between frames.

Teague's next project, in 1930, saw him update the humble No.2 and No.2A Brownie box cameras made respectively for 120 and 116 size roll film. In the new Deco styling, each featured a face plate around the lens where dark and light-toned squares and rectangles emulated the body colours of black, blue, tan, green or rose. The cameras were known as Beau Brownies.

Teague's masterpiece in Art Deco styling came in 1936. At that time, the Bantam name was already seen on a series of easy-to-use cameras that were fairly bland as far as styling was concerned. Then came Teague's Bantam Special. As well as being more sophisticated technically than other Bantams, its styling was stunning. The body was made from black enamelled aluminium with silver horizontal stripes along its length, both front and back. The camera folded into a clam-shaped metal case, from which it unfolded to reveal a 45mm f/2 Anastigmat Ektar lens that focused down to 3ft, coupled rangefinder and shutter speeds running 1-1/500sec. It shot 3x4cm images on 828 size film.



The No.2 Hawkette took advantage of the versatility of Bakelite



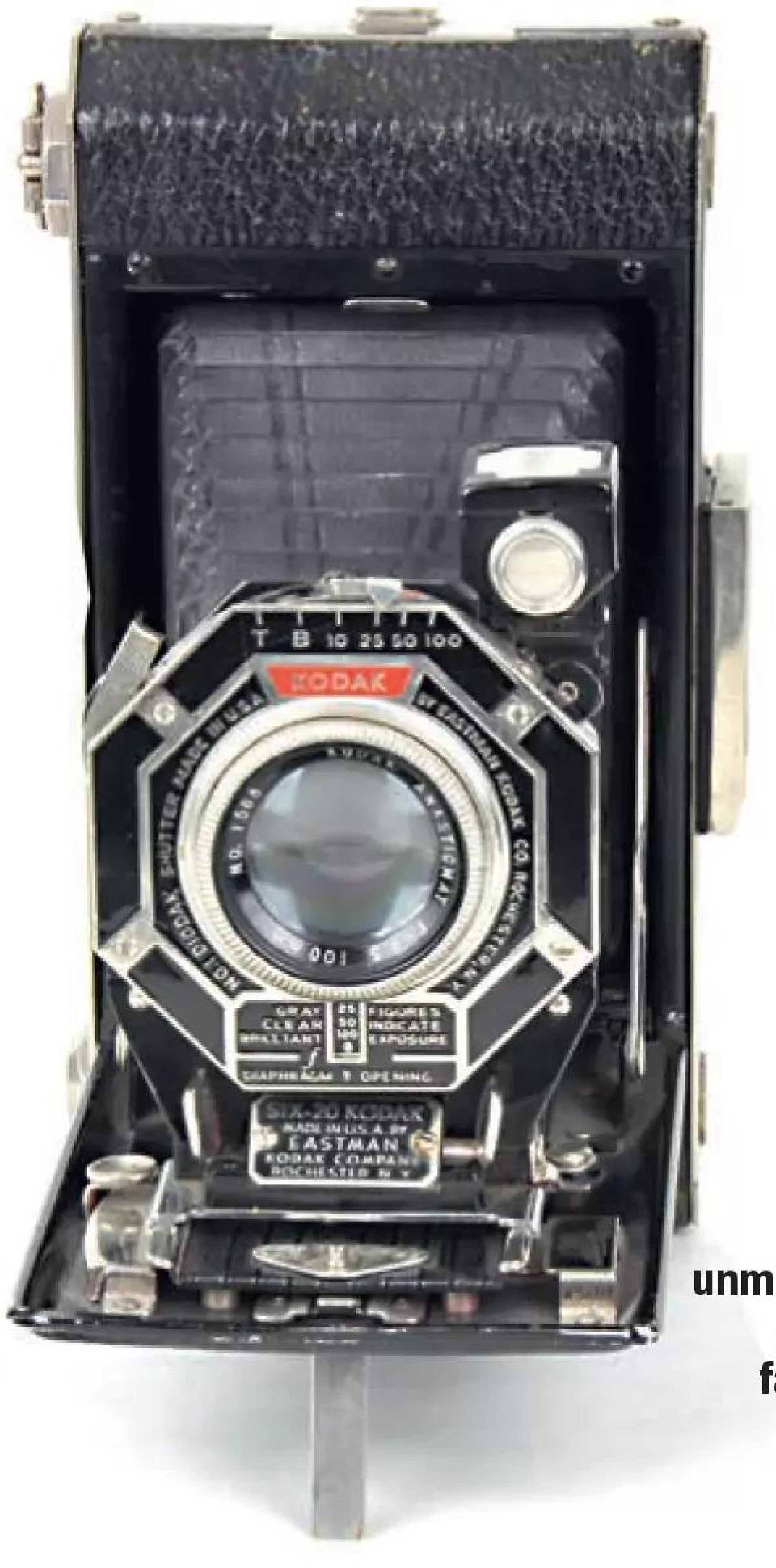
The Baby Brownie, another that used Bakelite to shape a different body style

More from Kodak

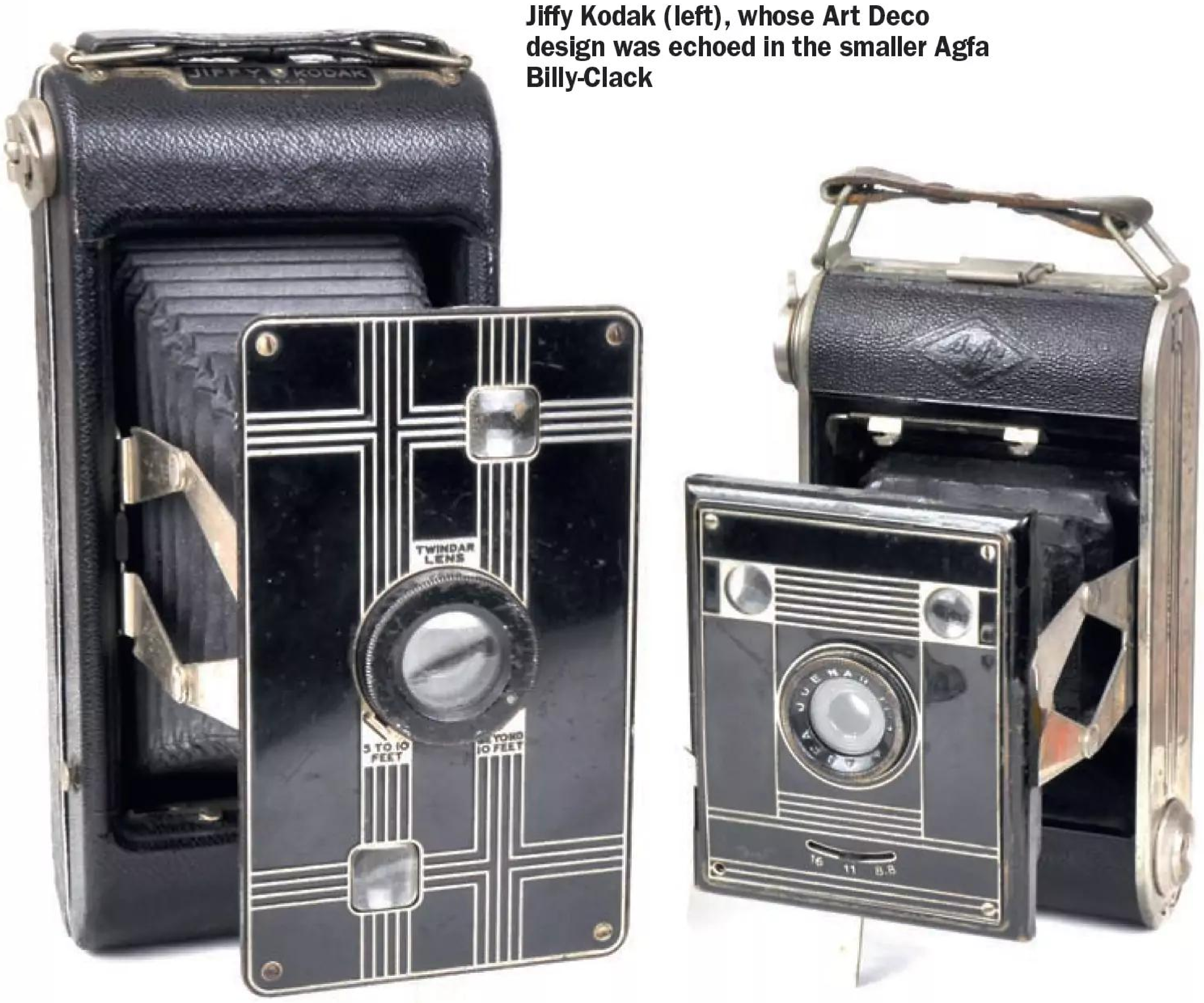
Kodak was more prolific than other camera makers when it came to Art Deco designs, many of which took advantage of the versatility of Bakelite. The world's first synthetic plastic was introduced in 1907, but it was 1929 before the material was used in camera manufacture with a model called the Rajar No.6. That one wasn't made by Kodak, but the year after, Kodak made its first Bakelite model. It was called the No.2 Hawkette (no one seems to know what happened to the No.1), using Bakelite to produce a smooth brown marbled body with rounded ends and a Deco pattern embossed on the front.

Bakelite also lent itself to the styling of the Baby Brownie that appeared in 1934 with an Art Deco pattern of ribs that ran across the top of the body, down the front, along the base and up the back.

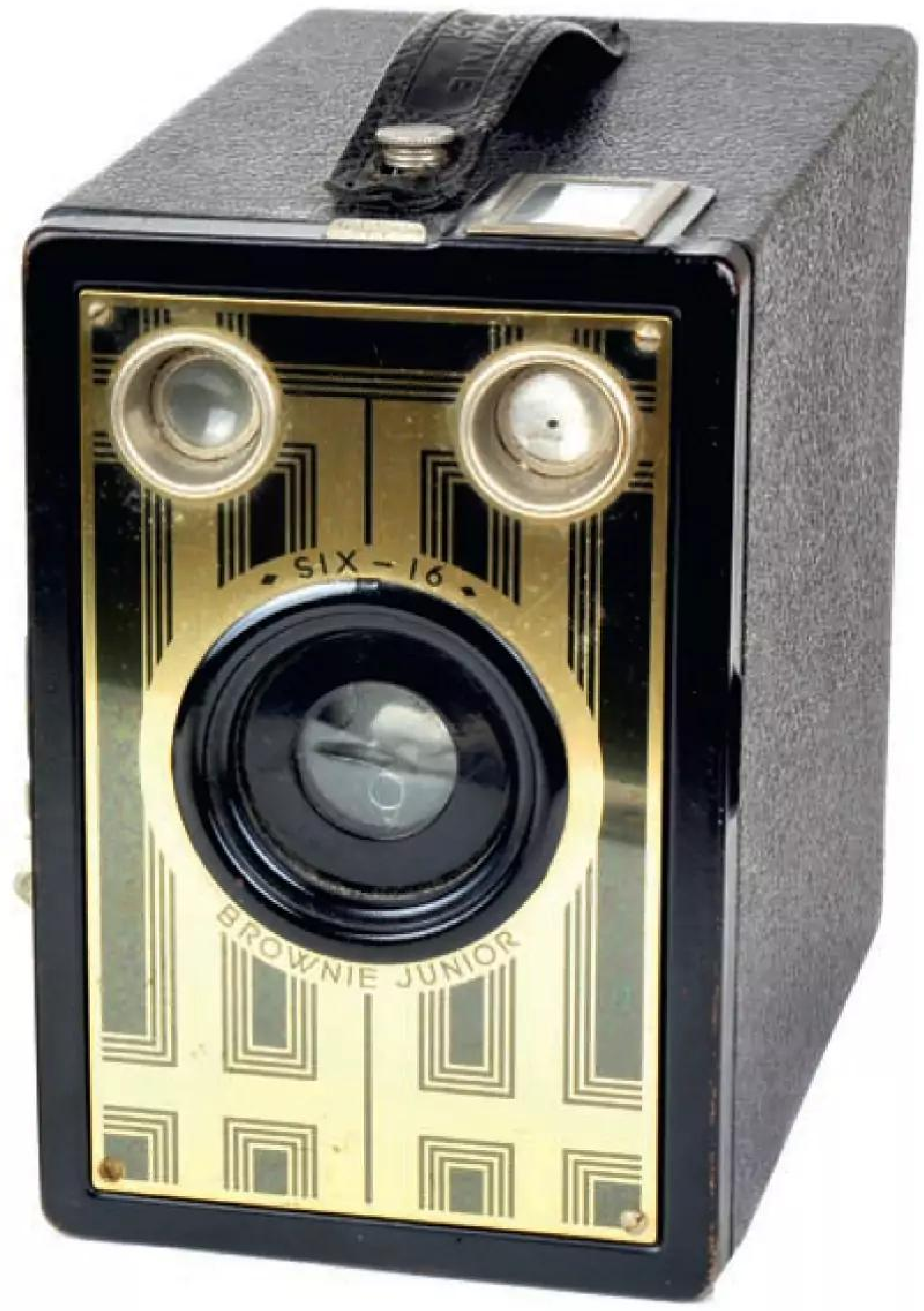
The place where so many Kodak cameras of this era exhibited Deco influences was on the face plate that supported the lens, exemplified to perfection by the Six-20 Kodak of 1935 with its lavishly



Six-20 Kodak with its unmistakable Art Deco face plate



Jiffy Kodak (left), whose Art Deco design was echoed in the smaller Agfa Billy-Clack

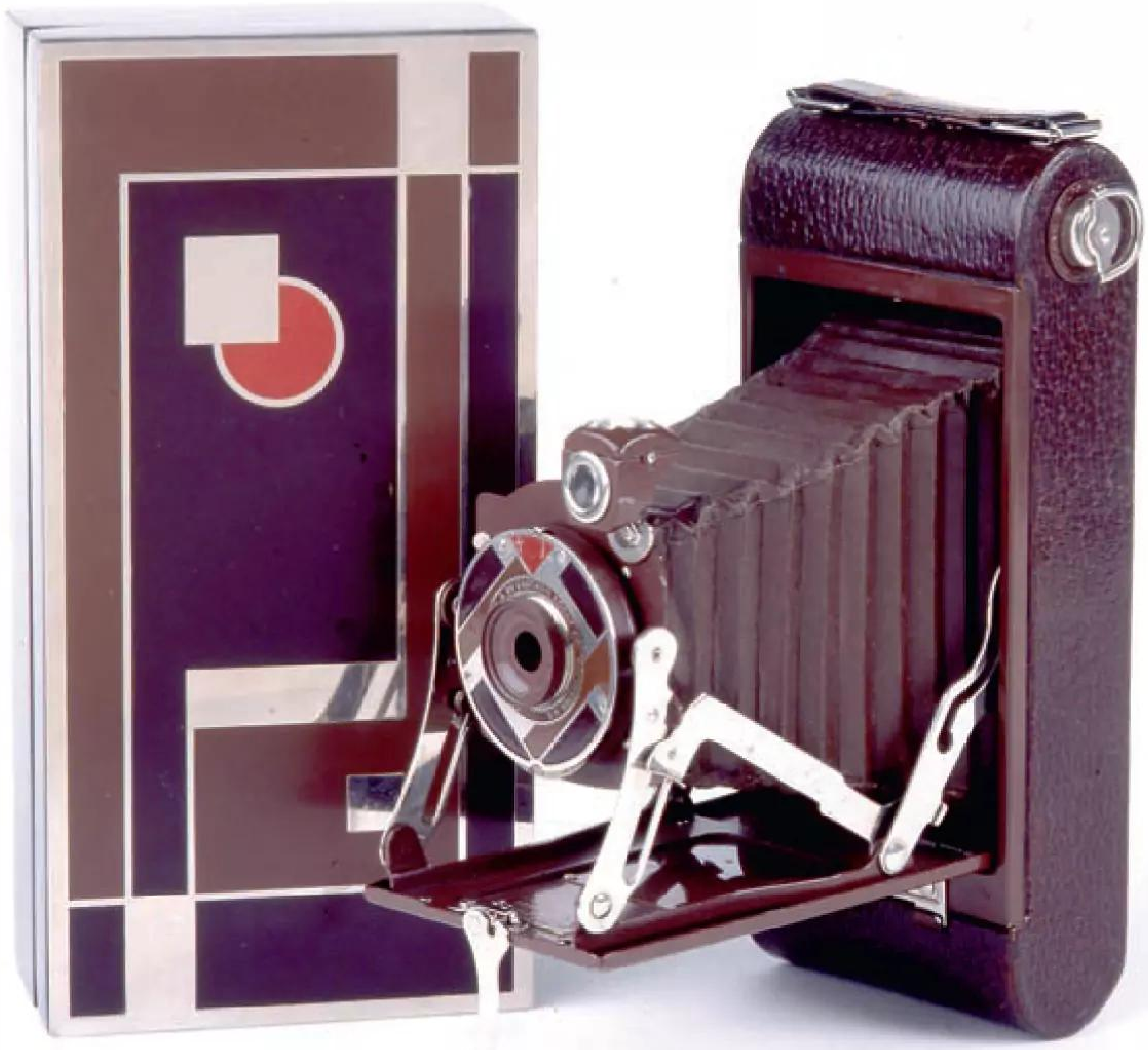


The Six-16 Brownie Junior covered its face plate with Art Deco design

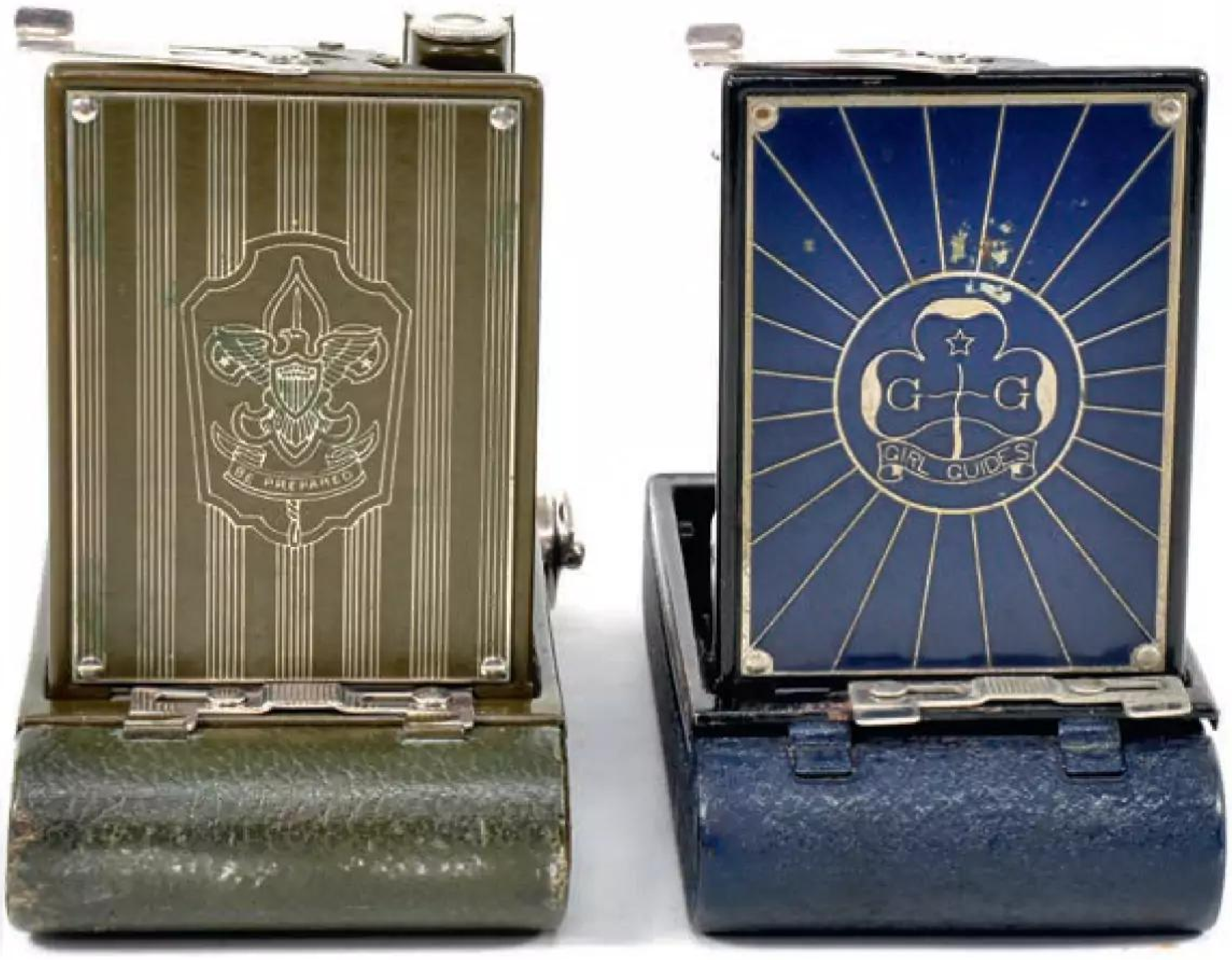
decorated black and silver octagonal shutter and lens panel. Similarly, Deco designs proliferated on the lens panels of folding cameras like some of the Jiffy Kodak series in the 1930s, as well as box cameras like the 1934 Six-16 Brownie Junior, to mention but a few.

At the height of its popularity, the Deco styling often extended beyond the camera itself and onto the box in which it was sold, notably in the Gift Kodak Camera of 1930. Here, a body covered in brown leather blended wonderfully with an enamelled metal inlay on the hinged bed to match the decoration on the face plate around the lens. The camera was sold in a cedar box with a strong Deco design and packed in a cardboard box with a similar pattern.

Sometimes the Deco styling was hidden on the base of a camera's fold-down bed, and so could only really be appreciated when it was folded. That was very much the case in the Boy Scout and Girl Guide Kodak cameras, both from 1929.



The Kodak Gift Set saw Art Deco extended from the camera to its box



Boy Scout (left) and Girl Guide cameras exhibited Art Deco designs on the bases of their fold-down beds

The French connection

Art Deco began in France, so it's no surprise that the country made its fair share of cameras in that style. The Fex/Indo company's name was derived from France Export and Industrie Optique. Many of its range showed Art Deco influences, but the Ultra Fex, launched in 1946, exhibited a positive explosion of Deco design. Made in black Bakelite with chrome fittings, the Ultra Fex featured a ribbed body and a face plate around the lens and shutter that displayed all the expected angular lines and ornamented design associated with the Deco period. The panel supporting the Fexar lens and shutter pulled forward from the body on a shiny metal tube, and two small sliding knobs on either side of the lens were its only controls. One gave shutter speeds of 1/25sec and 1/100sec. The other offered two apertures, related to weather conditions, which it designated as 'normal' and 'intense'. The camera took eight 6x9cm exposures on 120 roll film.

The Gap was a box camera whose name had nothing to do with a gap, as in the space between objects. It was pronounced the French way with a soft 'G'. This was a simple camera with a wire frame viewfinder on top of the body. Some models were also produced for promotional purposes, stamped with the name of a business. What earns it a place here is an Art Deco design around the lens.

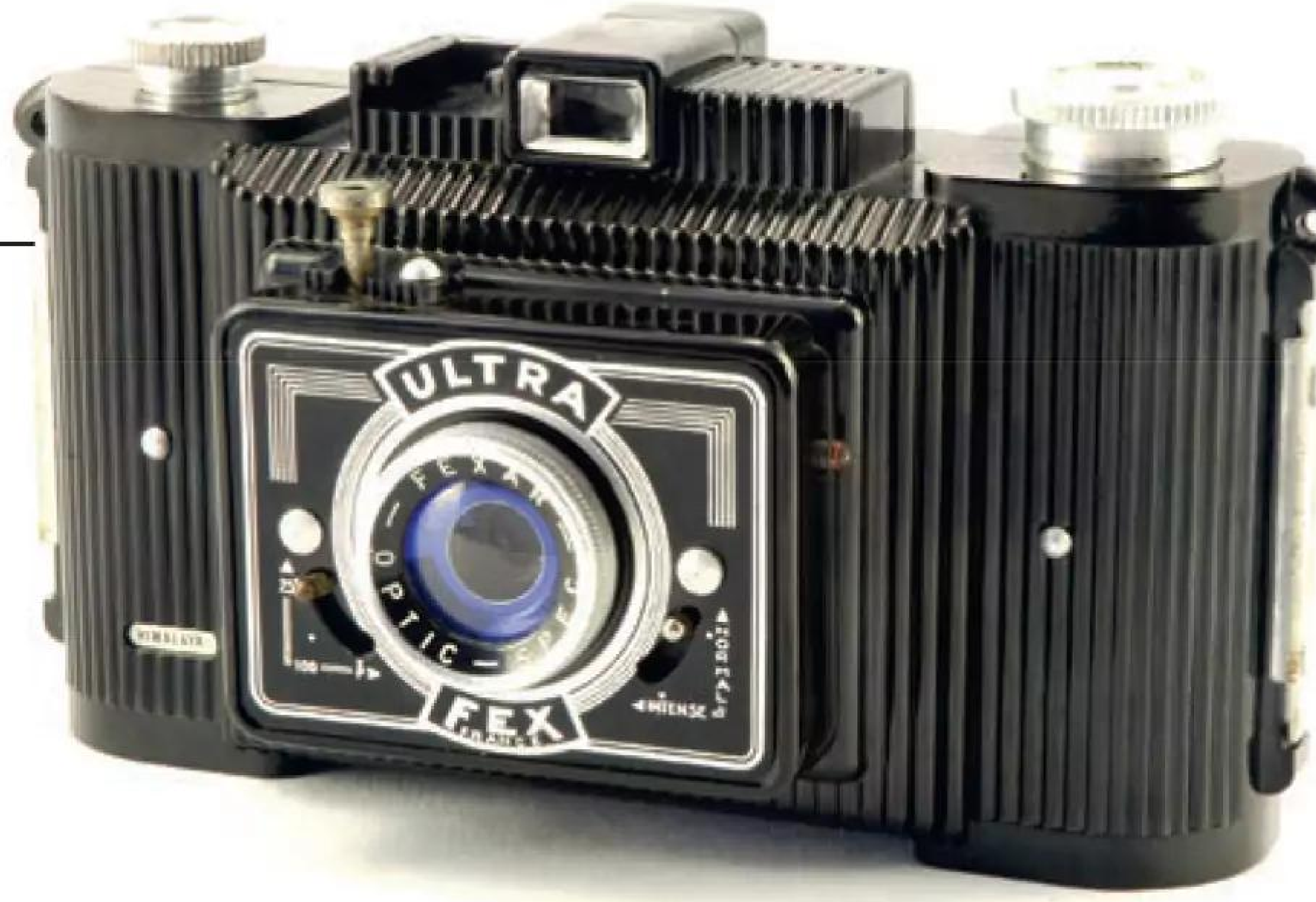
The name Lumière goes back to the earliest days of photography, when it was connected more with photographic plates, film and processes like early colour photography than equipment. In 1927 the company began making cameras, and in 1937, the first of a series of models appeared under the Eljy name. The range of Eljy cameras was many and various, but typically with small bodies, up to f/3.5 lenses that pulled out from the body on a tube for shooting and a respectable range of shutter speeds. At first, the designs were fairly bland, but as time went on, they developed an Art Deco style around the lens and shutter mechanisms. The series ended in a new design under the name Eljy Club, which was far more streamlined than earlier models, but still retained faint echoes of Art Deco.

Deco in America

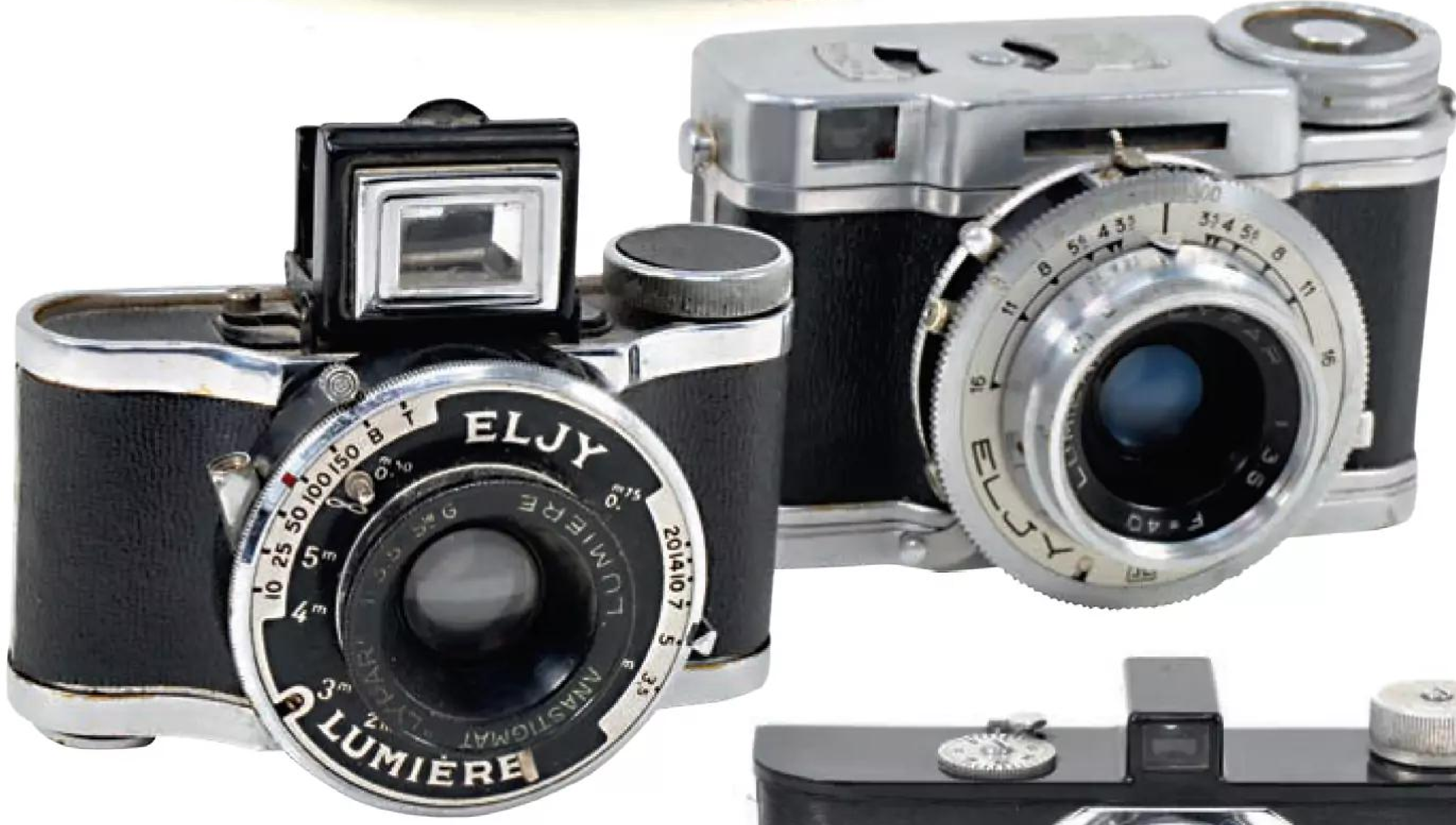
Art Deco was very popular in America, especially in the design of its buildings: think of the Empire State Building, the Chrysler Building and much of Miami. American Art Deco cameras were made by more than just Kodak.

The American International Radio Corporation, as its name implied, was a successful radio manufacturer, but it had a seasonal problem. Radio reception at this time was better in winter than in summer, which caused radio sales to drop off in summer. So what could the company make that was likely to sell more in summer than winter? Answer: cameras. Enter the Argus A in 1936. Until then, 35mm cameras were expensive models imported from Europe. The Argus A was relatively cheap, and it became the camera that truly popularised 35mm in America. Made predominantly of Bakelite, it featured distinctive Art Deco lines on the front and especially the back. It sold by the thousand, turning the company from a radio manufacturer into a camera maker practically overnight. It also paved the way for the Argus C3, one of the best-selling cameras of all time, and another triumph of Art Deco styling.

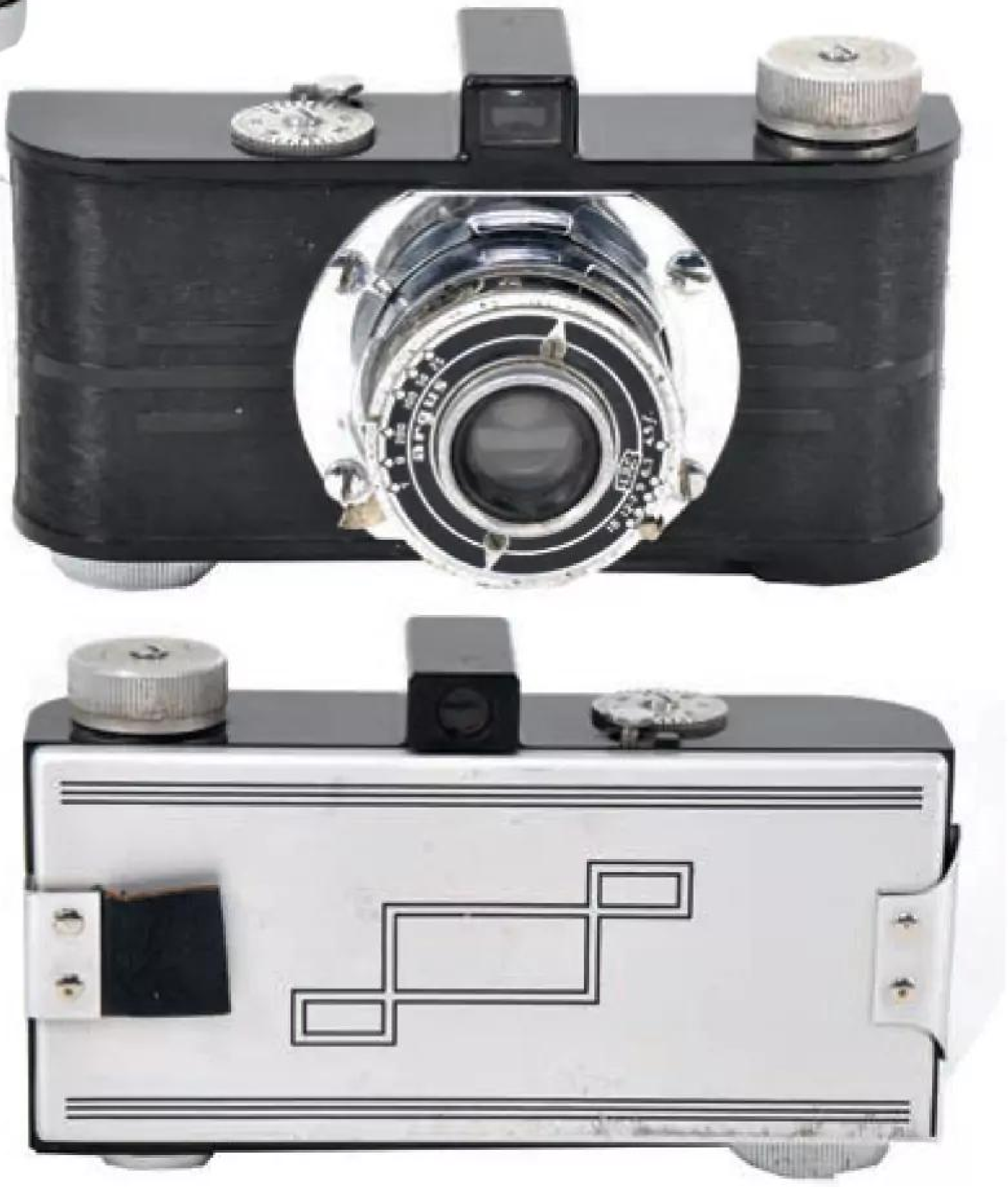
The Universal Camera Corporation was known for the slightly offbeat designs of its cameras, none more so than the Twinflex, produced in 1939. Although cheaply made of plastic, with only a meniscus lens, fixed aperture and simple shutter, the Twinflex was a true twin lens reflex that offered focusing linked to two lenses, one for taking and one for viewfinding. A knob on the front moved the lenses back and forth as the upper one focused its image, via a



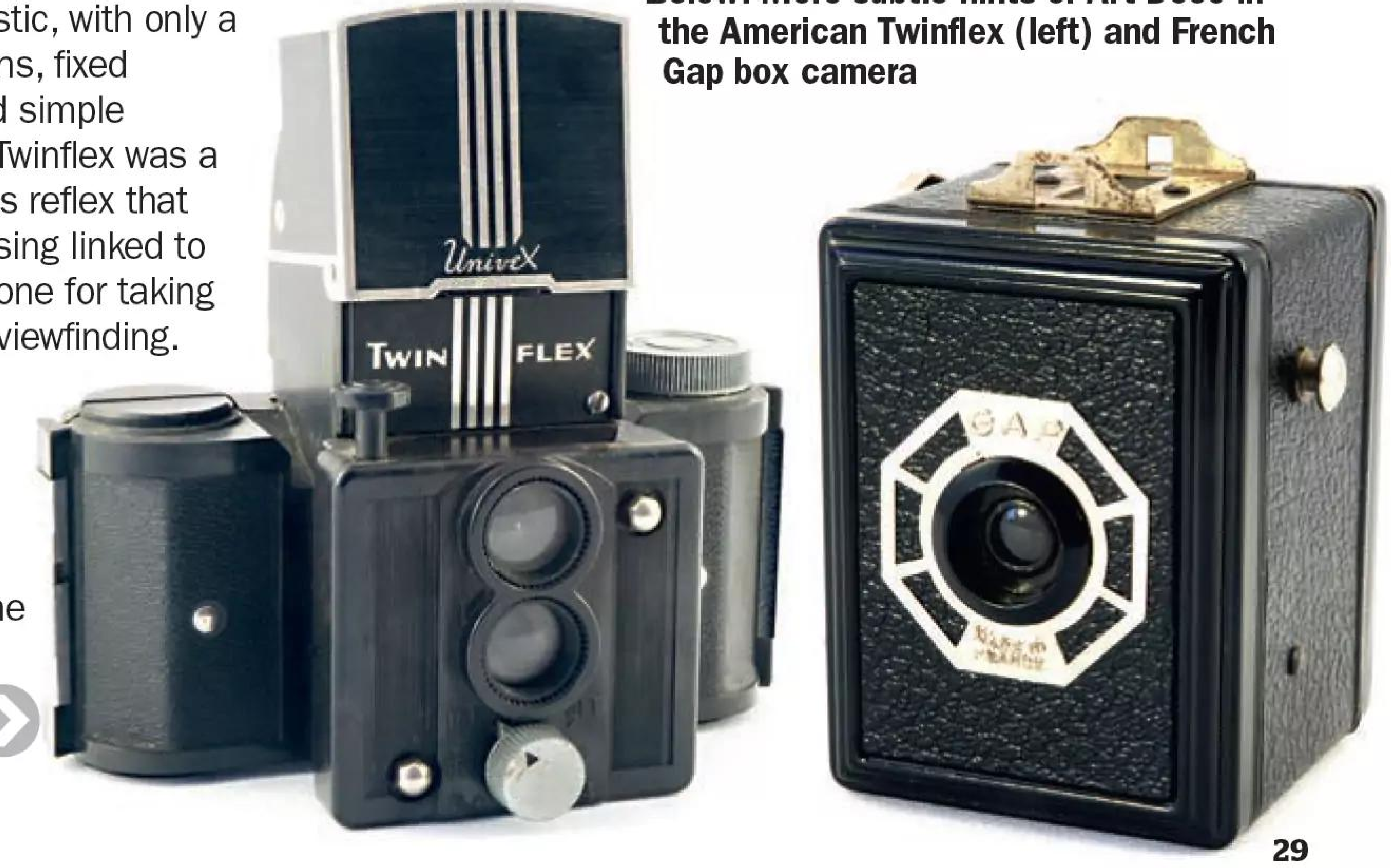
Left: The French Ultra Fex from the country that started the style



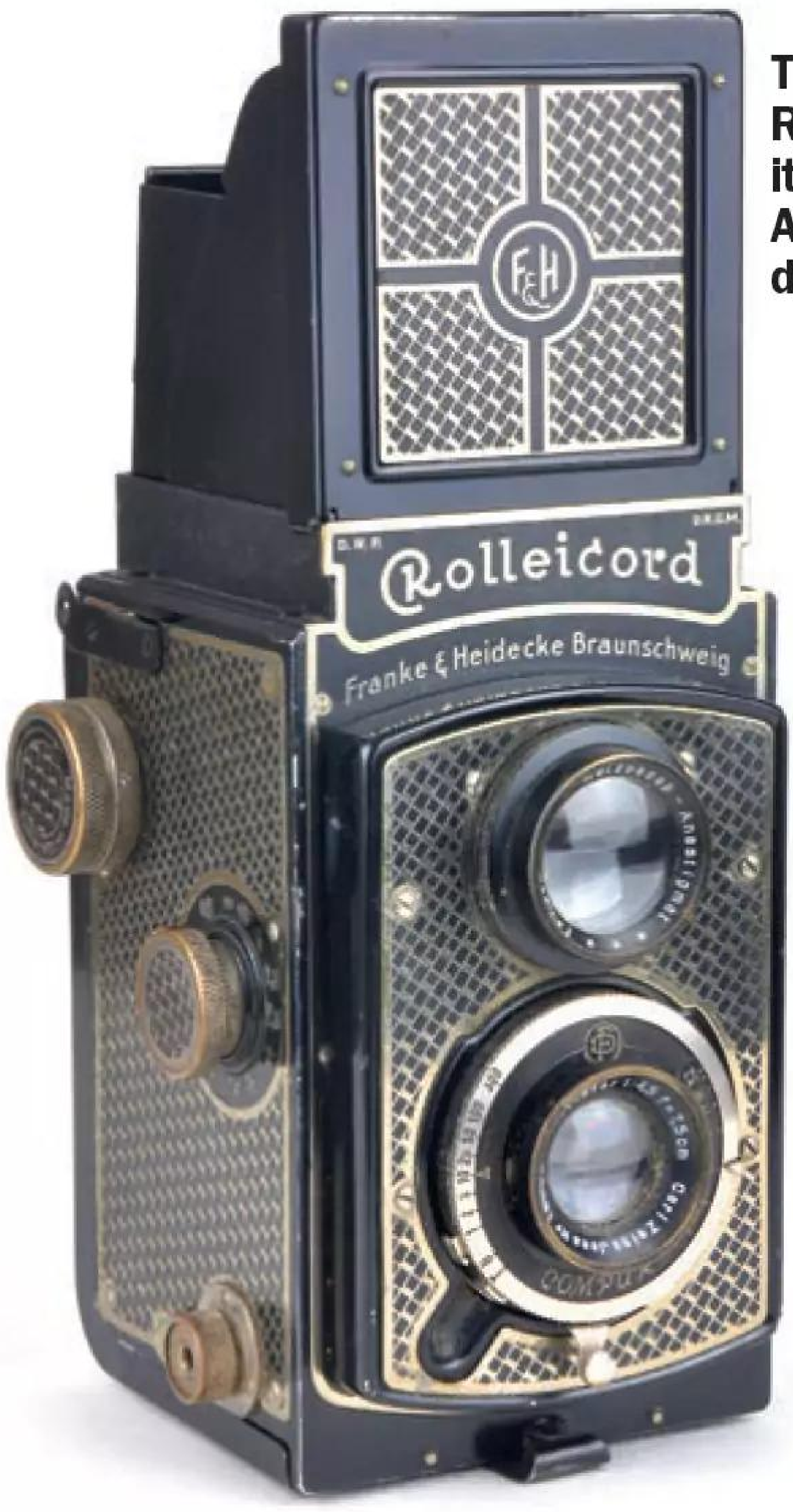
Below: Two models of the Lumiére Eljy: the original styling (left) and the Club



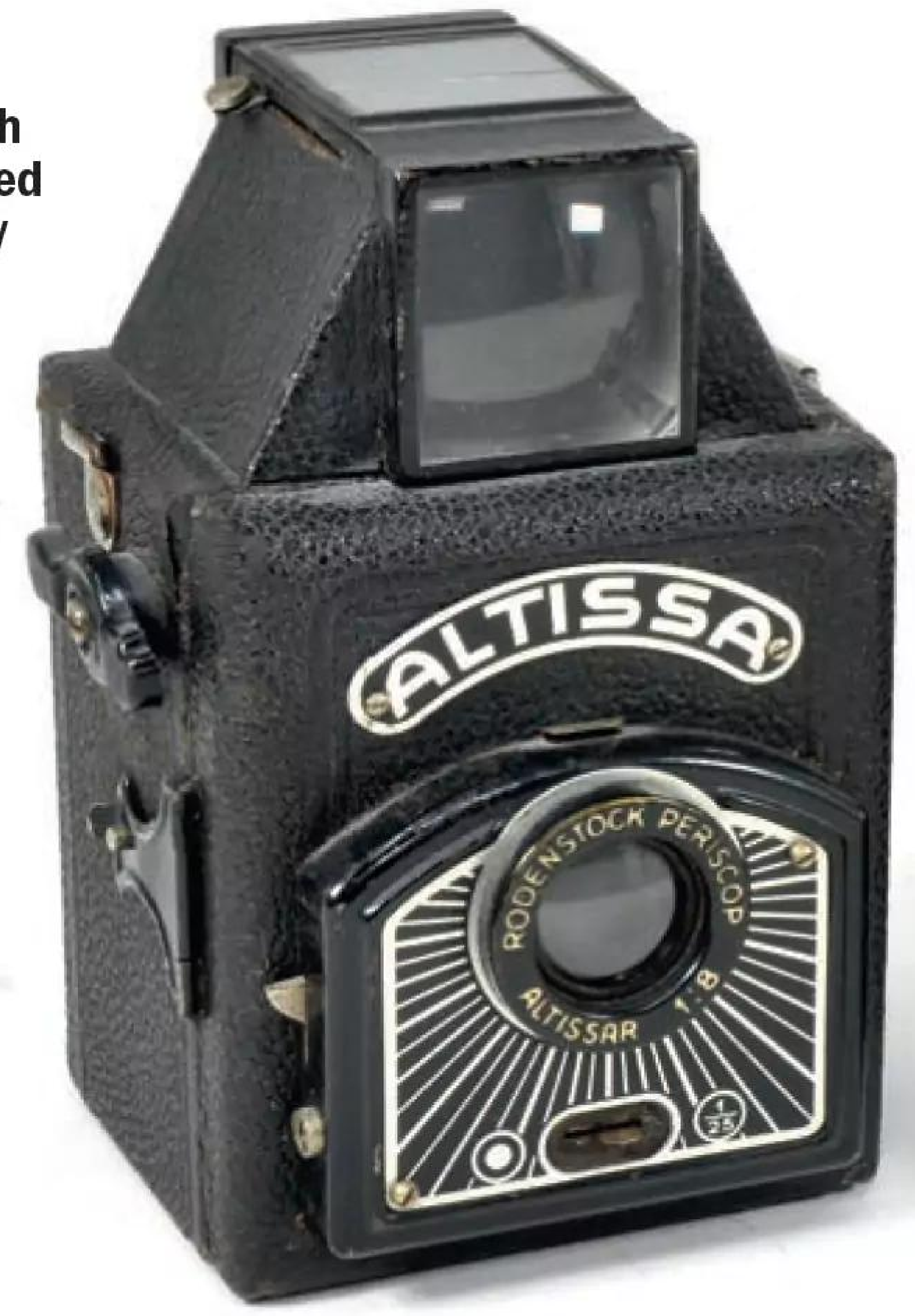
Above: Front and back: Art Deco styling on the Argus A



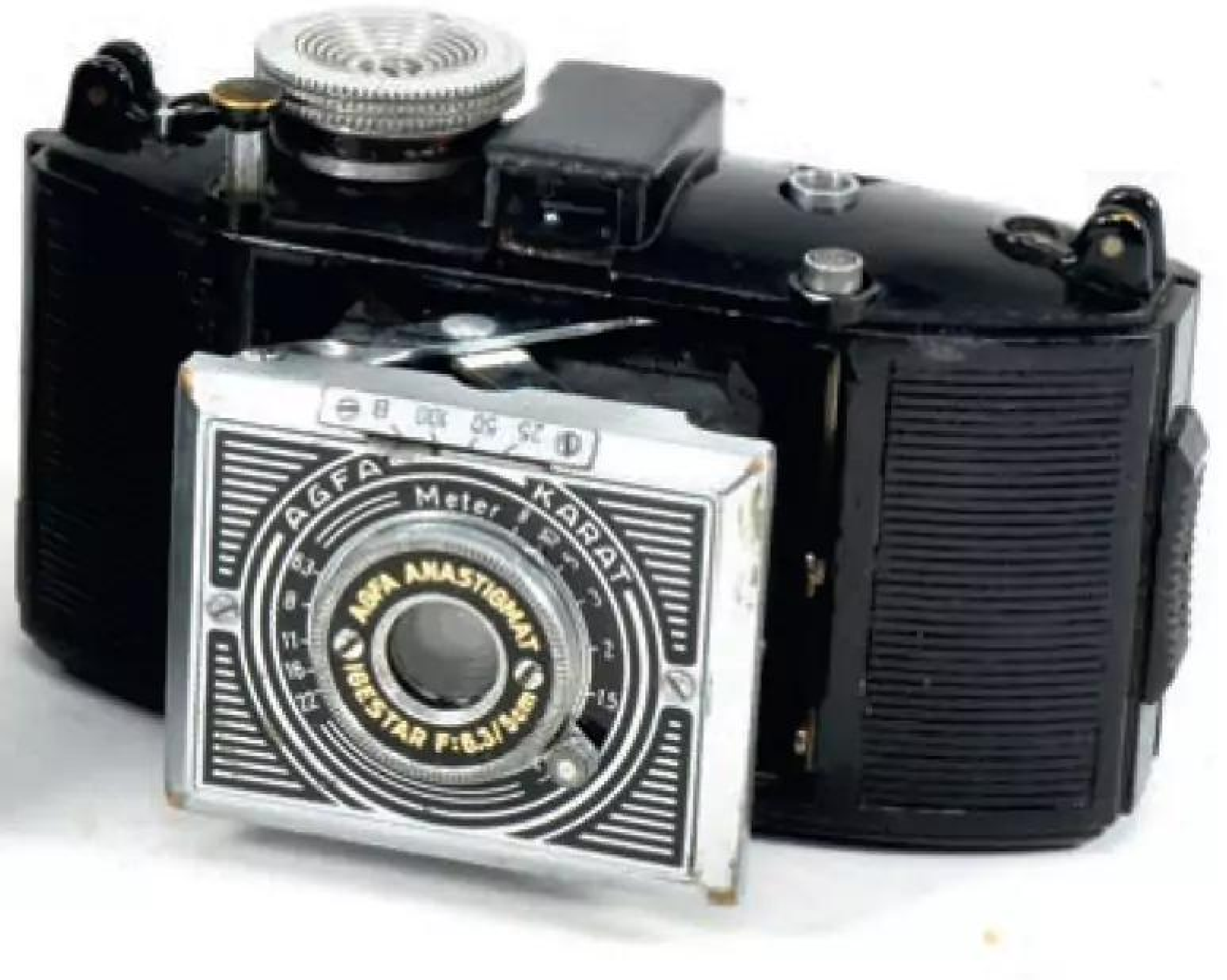
Below: More subtle hints of Art Deco in the American Twinflex (left) and French Gap box camera



The first Rolleicord with its nickel-plated Art Deco body design



The Altissa (Left) and Agfa Karat both with Art Deco face plates

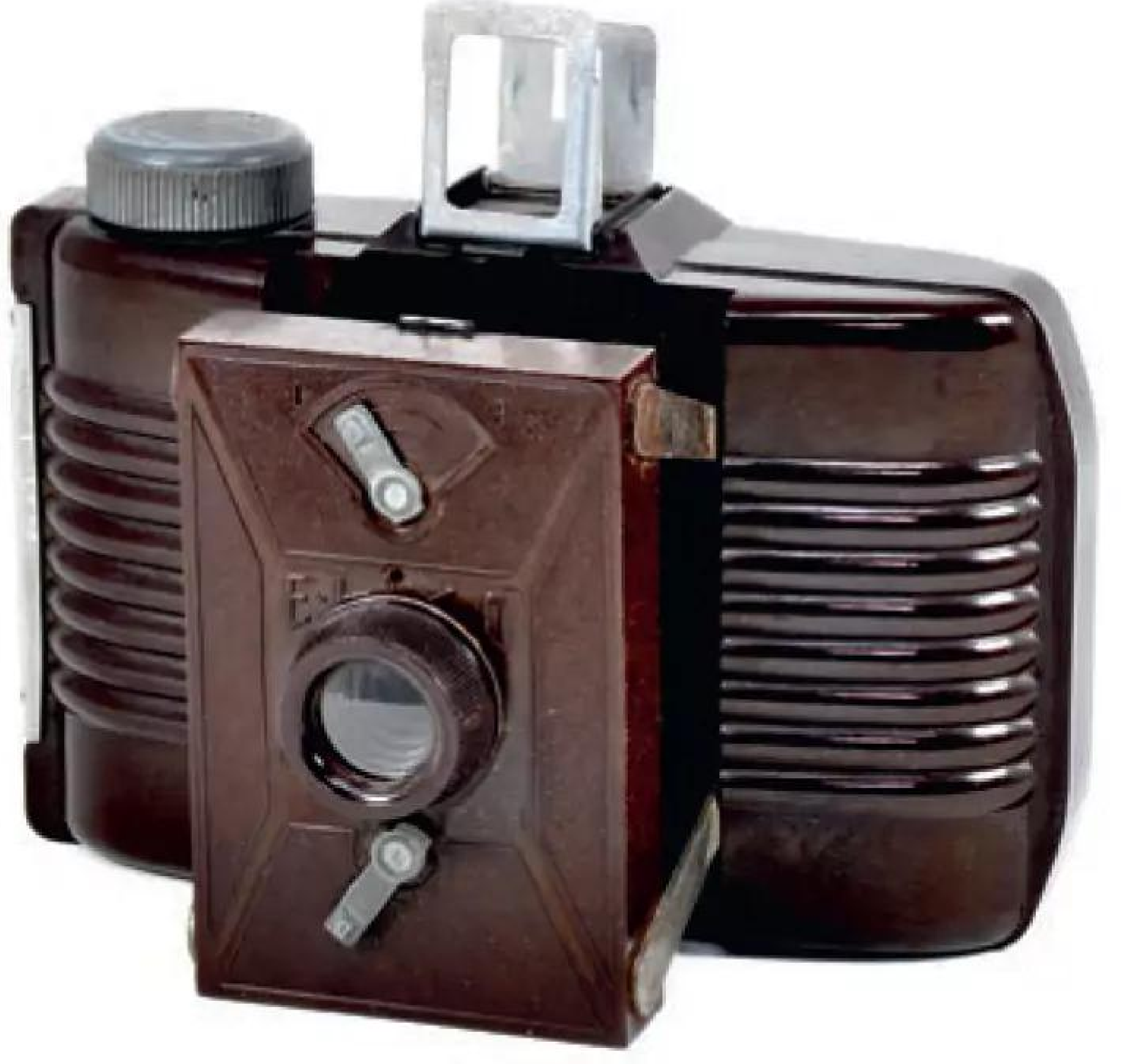


mirror, onto a small ground-glass screen under a hood on top of the body. The camera had a slightly curved film plane and a corresponding hump in the back to allow for aberrations in the meniscus lens. The shape of the camera and, in particular, the pattern of lines on its focusing hood were all pure Art Deco.

Germany and Italy

Franke and Heidecke, the company that made the Rolleiflex, had one brief flirt with Art Deco, and they really made the most of it. It came in 1933, five years after the first Rolleiflex appeared. Aiming for a simplified and stripped-down version of the Rolleiflex, the company introduced the Rolleicord, which was flamboyantly Deco. While taking the shape of the traditional twin lens reflex, the camera was nickel-plated with diamond-patterned panels inlaid across the front, top, back and sides. It was known colloquially in Germany as the Tapeten-Rolleicord (tapeten meaning wallpaper). A year after its launch, a more traditional black leather version was launched, which was sold side-by-side with the Deco camera until that one was withdrawn in 1936.

Also in Germany, in 1936, the Eho-Alitissa company introduced a strangely shaped box camera called the Altissa with strong Deco influences in its general shape and especially in the designs around the lens. Its unusual design incorporated a viewfinder that could be switched from waist-level to eye-level by means of a small lever on the side. The following year, Agfa produced the first of its range of Karat cameras. They were small folding models in which the lens panel pulled out from the front of the body for shooting, and used twin cassettes which wound the film from one and pushed it into the other. The first Karat was heavily decorated around the lens in Art Deco styling. Those that followed over the next decade abandoned the style.



The Italian Elvo, a simple snapshot camera

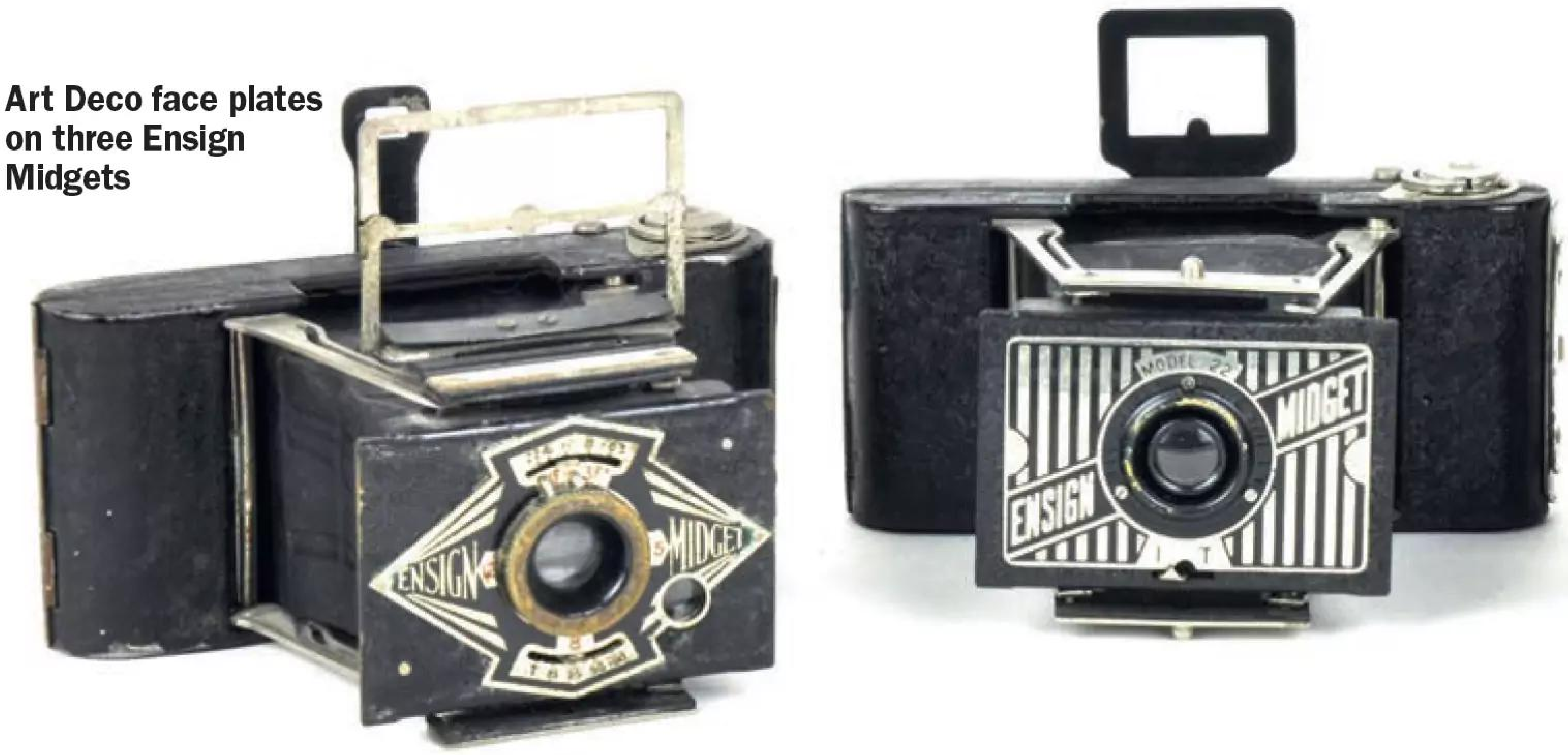
Meanwhile in Italy, in 1938, the Roto company in Turin came up with the Elvo. Although little more than a snapshot camera, its style, made in brown Bakelite, was pure Art Deco, from its ribbed body to the styling around the lens, and even the way the name was written and embossed on the front panel.

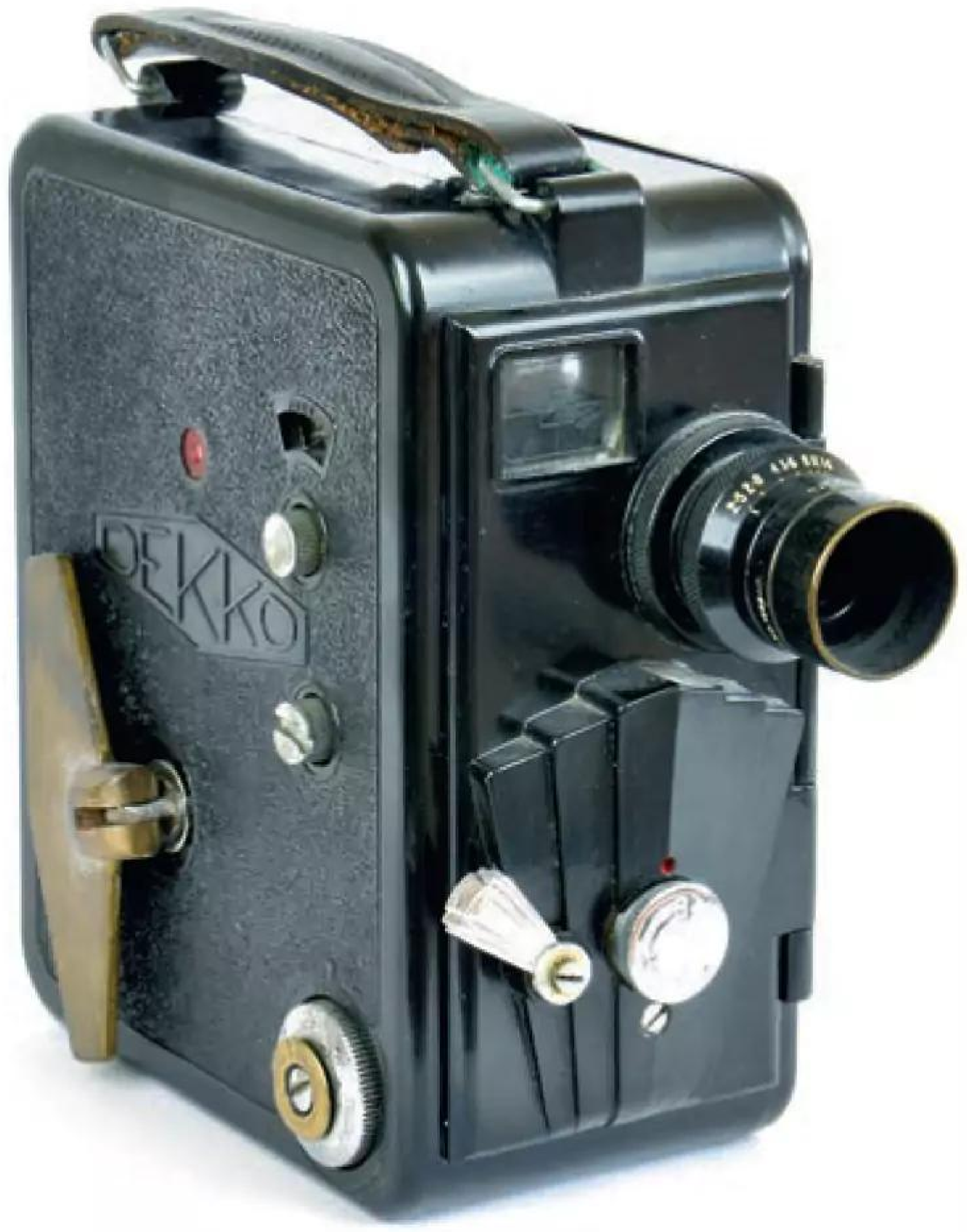
English Deco

Ensign was the selling arm of an English camera manufacturer called Houghton, and the Ensign name appeared on many of the company's cameras. In 1934, the first of a series of five Ensign Midget cameras was launched, each of them with strong Art Deco influences.

The cameras were based on a folding design with lens panels that extended from the body on four struts, and it was on these panels that the Deco designs were most evident. The first model was decorated with vertical stripes on the lens panel with the camera name diagonally across them; two other, more sophisticated, models were decorated in Deco-style diamond shapes surrounding the lenses. The three models

Art Deco face plates on three Ensign Midgets





The Dekko cine camera, whose name had nothing to do with its Art Deco design

were designated as the Model 22, Model 33 and Model 55, the numbers referring to the cost in shillings when the cameras were first sold. Models 33 and 55 were made in black or silver, the latter versions to celebrate the silver jubilee of King George V and Queen Mary in 1935.

For at least one English company, Art Deco extended beyond still photography cameras and made an appearance in a cine camera. In 1934, Cameras Limited made a model for 9.5mm film, a type that had been introduced in 1923 and aimed squarely at the amateur, rather than the professional, movie maker. The camera body, in black Bakelite with chrome fittings, featured a typical Deco design on the front, around the operating lever and surrounding the nameplate on the side.

Appropriately, the camera was called the Dekko, but, as might be surmised from the spelling, the name had nothing to do with the Art Deco movement. The word in this context had a 19th-century origin, used by the British army in India and derived from the Hindi word 'dehko', meaning 'look'.

ENSIGN
MIDGET
SMALL
LARGE

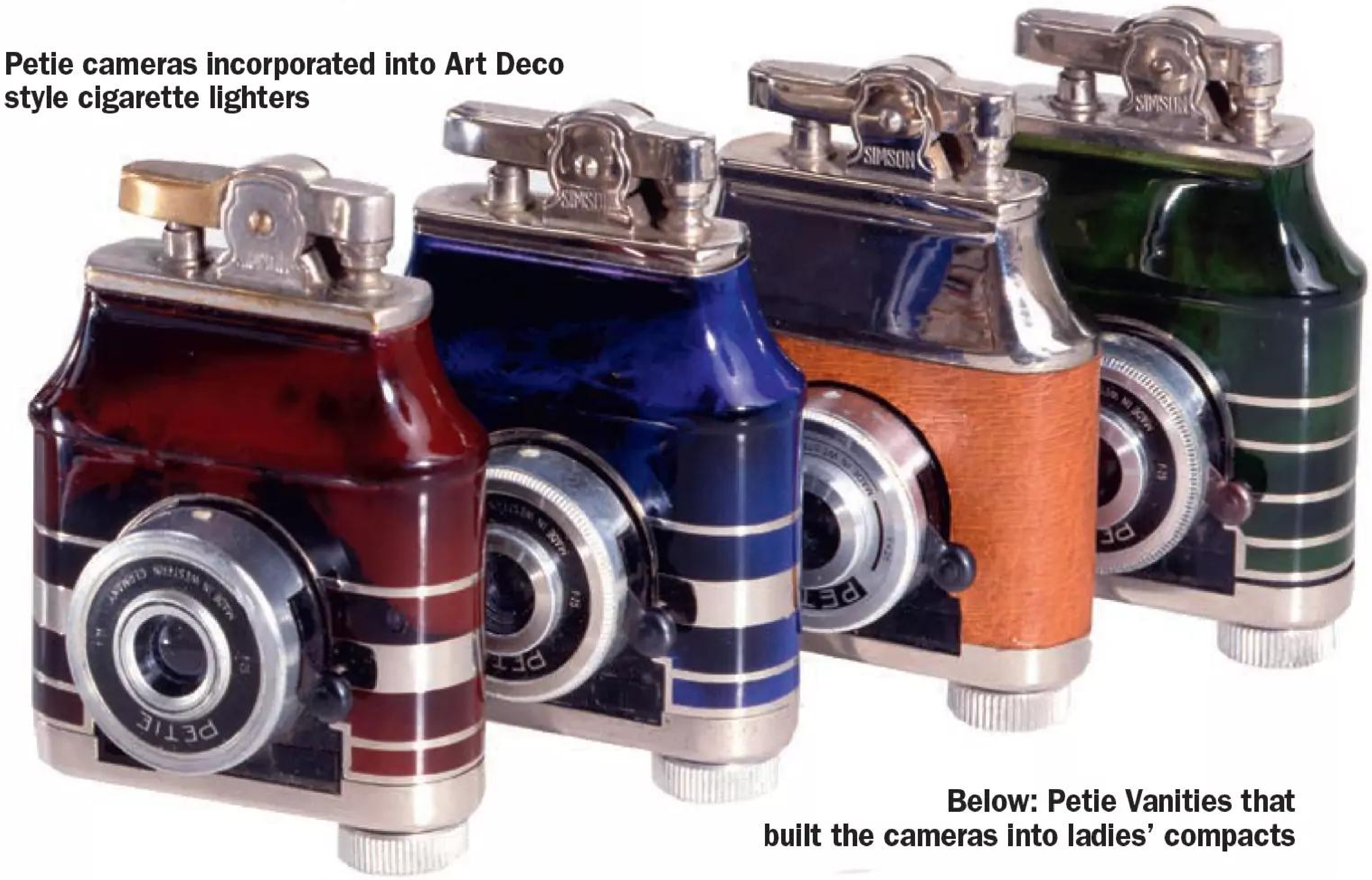
A last hurrah

In the 1950s, when it looked like Art Deco was finished, a German camera manufacturer named Walter Kunik revived it and then pushed it to extremes. In 1956 the company launched a subminiature camera called the Petie. It had a fixed focus lens, fixed aperture, and shutter speed, and used 16mm film. Basically, it was a low-quality snapshot camera with nothing remarkable about it, until Kunik introduced a series of unusual versions of the Petie integrated into other Art Deco objects, aimed at the female market.

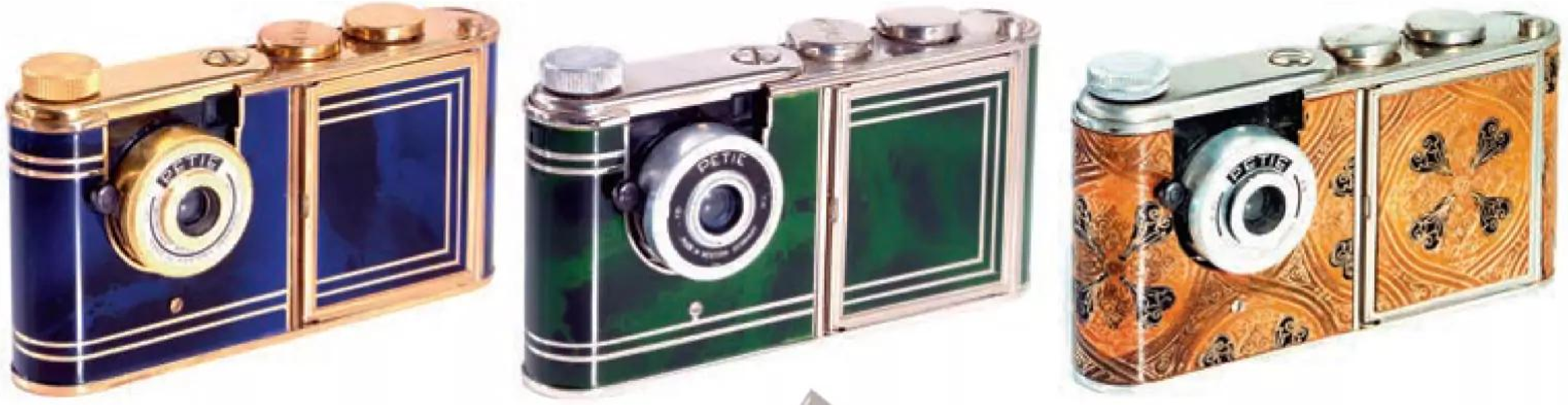
One saw the camera incorporated into a working cigarette lighter housed on the base so that, when in use, the camera was upside down. The lighters were produced in colours that included red, blue, orange and green with an Art Deco enamel finish. Another design saw Petie cameras incorporated into clockwork musical boxes. But the desire to feminise camera design went right over the top when Kunik introduced the Petie Vanities. For this, the cameras were held in an unashamedly ornate Art Deco series of ladies' make-up compacts in which pressing a small button flipped up a flap to reveal a place for face powder, a powder puff and a small mirror. Two tubular compartments on the top of the casing were withdrawn to reveal a lipstick holder and a place for spare films. All the Vanities were beautifully finished in plain or patterned styles and colours, etched with silver or gold Deco lines.

It's doubtful that many male photographers bought the Petie Vanity, and so Art Deco cameras ended much in the way they began, as a way of enticing the fairer sex into camera buying.

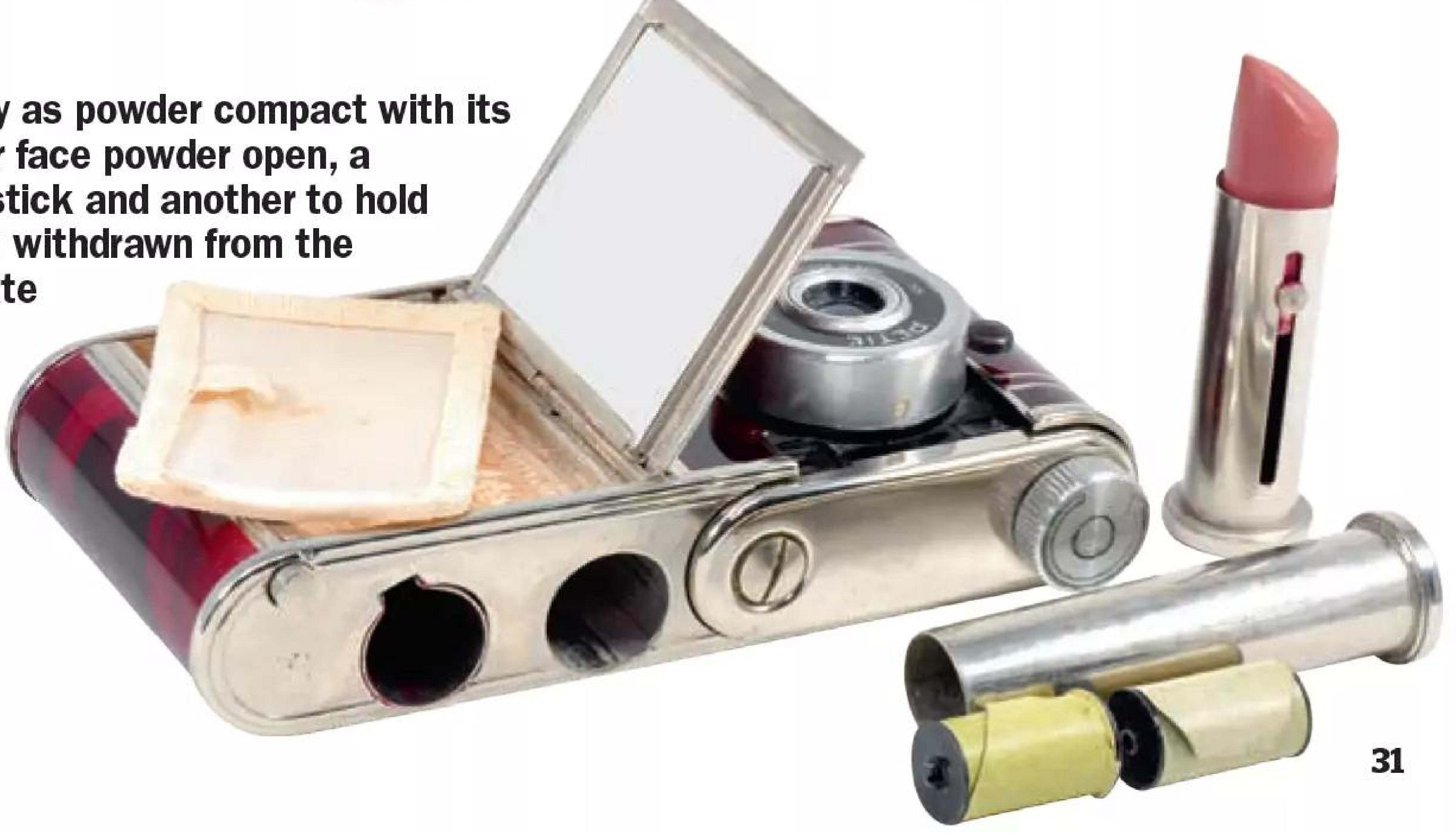
Petie cameras incorporated into Art Deco style cigarette lighters



Below: Petie Vanities that built the cameras into ladies' compacts



Right: The Vanity as powder compact with its compartment for face powder open, a container for lipstick and another to hold spare films, both withdrawn from the camera's top plate



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This is the first full-frame superzoom to offer a 20mm wideangle view
Panasonic S1R II, 20mm, 1/500sec at f/3.5, ISO 800

Sigma 20-200mm F3.5-6.3 DG

SIGMA
20-200mm 1:3.5-6.3 DG ø72
20
28
35
50
85
135
200

Sigma calls its latest superzoom 'the ultimate all-in-one zoom lens', but can a 10x zoom be an ultimate anything, asks **Damien Demolder**

The battle between convenience and quality is an ongoing one, with troops amassed on either side. You'll hear people saying 'Yeah, well, I know it isn't the best quality but it's easy to use,' while others labour for hours over a single shot and tell you the effort is worthwhile for sake of the final result. Who to believe?

I would aspire to be a perfectionist, but they aren't quite good enough for me. So I sit firmly in the camp espousing hard graft, the best tools and a job done to the best of my ability. For that reason, I sometimes shudder at the thought of the congelation of compromises that go into creating a superzoom – there's nothing super about them – and I go out of my way to avoid letting one get close to my camera.

This Sigma 20-200mm F3.5-6.3 DG Contemporary lens came to me by mistake, in the same delivery that brought the delightful 135mm f/1.4 and 35mm f/1.2 Art lenses. Those I was extremely keen to review, but I made my feelings clear about not wanting to touch the 10x zoom. But it arrived all the same, and I left it in the box until its pitiful cries for attention finally got to me. So just how good – or bad – did this £799 lens turn out to be?

Features

This 10x zoom is designed for general photography, and sits in Sigma's Contemporary range of 'everyday' lenses. It's remarkably compact,

Best results are obtained when the aperture is stopped down a bit
Panasonic S1R II, 56mm, 1/1000sec at f/10, ISO 400

measuring a diminutive 115.5x77.2mm, and at 550g it weighs just enough to make us think we are getting something for our money.

Sigma has used 18 elements in 14 groups, including 1 element in its Fluorite-like FLD glass, 3 Super Low-dispersion lenses and 4 double-sided aspherical elements. The FLD element is the second in the construction and its fluorite-like properties allow it to be lighter than regular glass so the balance of the lens isn't shifted forward. But more importantly, its lower refractive index allows the forward group of elements to be pushed some way from the rest of the groups when the lens is set to its 200mm position. Additionally, the high anomalous dispersion of this element compensates for the normal dispersion of the others, in order that chromatic aberrations might not impact image resolution quite so much.

The lens acquits itself well wide open at 200mm – this is a 1.4x crop
Panasonic S1R II, 200mm, 1/80sec at f/6.3, ISO 1600

And such a lack of sharpness has been the curse of super-zooms since they were invented.

Maximum apertures range from f/3.5 at the widest focal length to f/6.3 when the zoom is set to 200mm, and minimum apertures range from f/22 to f/40. The iris uses 9 rounded blades and, despite the focal range, the filter thread is only 72mm.

A remarkable claim in the spec is that the lens offers up to half life-sized magnification. This can only be achieved between the 20mm and 85mm settings, but it's still pretty impressive. The closest focus is found at the 28mm setting and is 16.5cm, while at 200mm it's still a surprisingly close 65mm. At 20mm we can get our sensor 25cm from the subject. The lens comes in Sony E and L mounts.

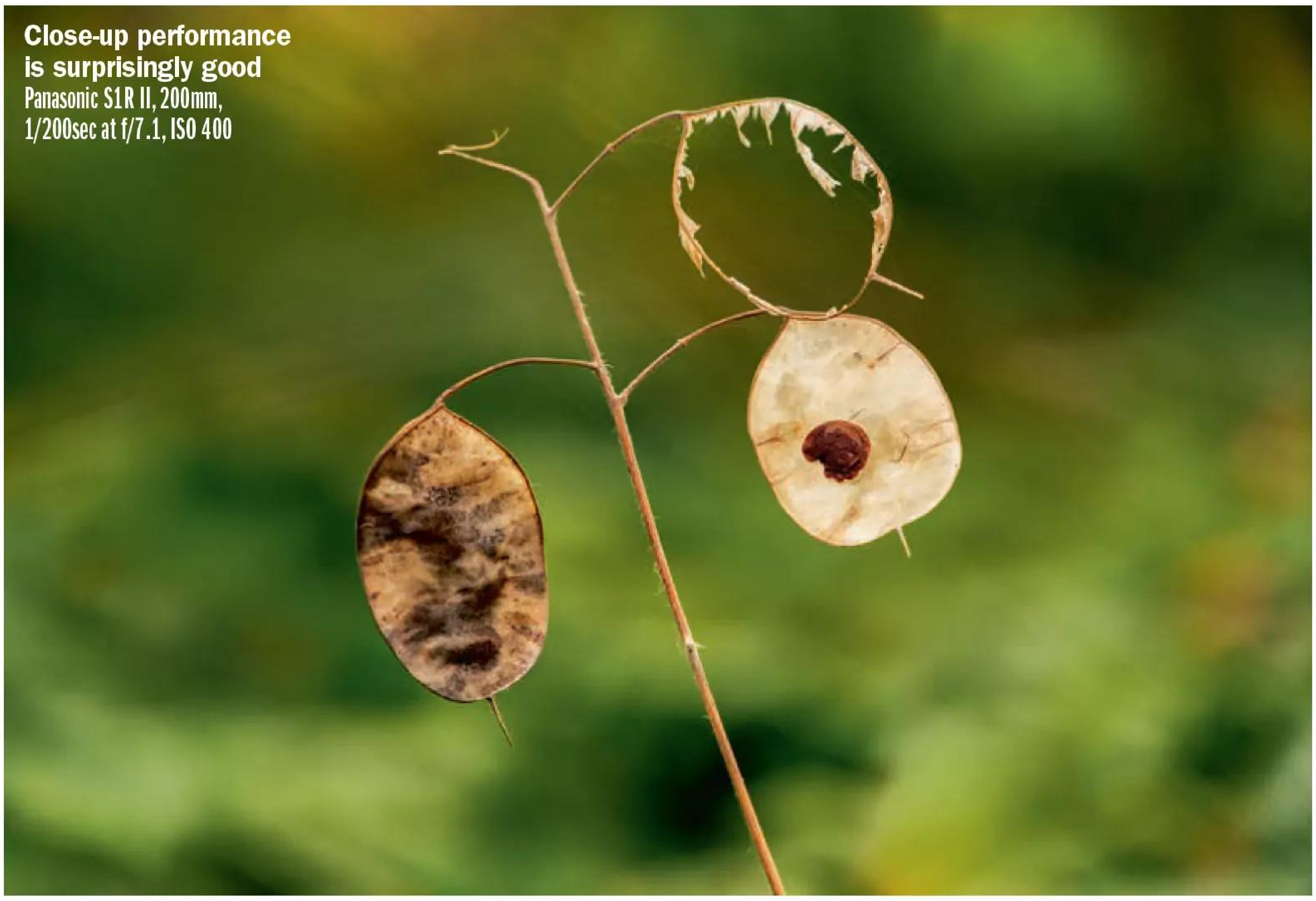
Build and handling

This is a very nicely made lens. It feels both solid and rugged, and gives the impression that it has many years of service to give. I like the rubber of the large zoom ring that takes up over a third of the closed-barrel's length, and the grip that the close-ribbed texture affords. The zoom and focus rings are covered in the same material and feel identical to the touch, but the distance between them makes it unlikely we'll mistake one for the other.

There is no aperture ring, so this control is delegated to the camera, but we can switch between manual and auto focusing via a switch between the zoom and focus rings. The only other physical control we have is a lock for the zoom ring that is designed to prevent the barrel creeping while the lens is in transit. As on previous models, the lock is quickly opened when we turn the zoom, so we don't have to spend time unlocking when a picture presents itself.

Light rain and dust won't spoil your day as the lens is sealed against such perils, and the front element is coated to repel water and oil.

The balance of the lens is firmly centred about its back end, so it feels comfortable when mounted, and as the front elements are lightweight this doesn't really change when the zoom is extended. It's one of those lenses that's easy to hold all day.


Close-up performance is surprisingly good
Panasonic S1R II, 200mm, 1/200sec at f/7.1, ISO 400

Autofocus

We don't have the dual motor AF system that more money buys us in the Sigma Art lenses, but with smaller and lighter elements perhaps two motors aren't really necessary. I suspect too that fewer users of this lens will be creating movies, so the shape-shifting that the dual HLA system helps us to avoid during zooming will be less of an issue. I found the single motor more than sufficient during my tests, and wasn't conscious that its efforts hampered my ability to get things in focus or to track moving subjects. At the 200mm end, where focus transitions can be scrutinised a little more easily, I found the system perfectly adequate.

Image quality

I like the people at Sigma UK and was a little concerned how our relationship would fare after a reading of this section of my review. My anxieties were not helped by the fact that the only camera I had free to shoot with for this test was the 44MP Lumix S1R II – a camera that would surely point an accusing finger at any minor fault it found.

It was a great relief then to discover that the images weren't nearly as bad as I had expected, and that in fact they aren't bad at all. They are actually really rather good. I am very pleasantly surprised, and slightly delighted.

While barrel and pincushion distortions are the traditional thorns in the side of zoom lenses, they can be corrected in software. My main concern was for the things that can't be fixed and which would afflict image quality to such an extent that the lens would become unusable for anything worthwhile – detail rendering and coloured fringing. But in the images I recorded with this lens, those characteristics appear to have been very well corrected.

I didn't go out of my way to trip the lens up, but I was conscious to shoot subjects that might naturally cause it problems, such as leaves and branches against a bright sky. But I found the lens more than equal to the task.

I can't tell you that this lens is as sharp or contrasty as a fixed focal length, or a zoom of more moderate range, but when stopped down a bit it is surprisingly good. I am generally not all that interested in stopping down a bit, and against my better judgement, I also shot a lot of images at the widest apertures, expecting dismal results and a lot to write about. But the gamble played the other way and I'm glad to say that, while not tack-sharp, I'm rather pleased with the results at 200mm and f/6.3.

These particular settings are important, as I suspect they will be used a great deal by photographers trying to get as much light into the lens as possible. It seems Sigma has anticipated that, and has put in a lot of effort to avoid tears and regrets. I'm not telling you that f/6.3 is the best aperture to use at 200mm, but that anyone who buys this lens will probably use it a lot, and will find the lens performs surprisingly nicely.

When focused at a distance you'll probably encounter a bit of fringing and some detail smearing at the edges of the frame, but nothing too dramatic. Close down to f/11 and f/16, and you'll get the best from it.

In the L-Mount version of the lens that I used, Sigma and Panasonic work hard to eliminate any sign of vignetting, and in JPEGs and automatically fixed raw files you won't see much distortion either. On closer inspection, the wide end uses a wave-shaped distortion instead of a barrel to disguise the shapes it draws. But that's neither here nor there really, as in the end result, straight lines close to the edges of the frame appear straight.

Verdict

ONE of the irritating things about staying in the photographic industry for a while is that all the prejudices, biases, and partialities you build up and learn over the years gradually become eroded by clever engineering and technology. After a number of bad experiences of superzooms, and not one positive experience to reset the balance, I gave up on these temples of ill-informed convenience a long time ago. I am now, though, in the difficult position of explaining to myself that they aren't all bad.

Indeed, having completed the technical tests of this lens, and having shot enough illustrative images for these pages, I found myself fitting it to my camera in my own time to take pictures for my own pleasure.

The one area I will find difficult to overcome for 'serious' work is the limited maximum apertures, but I have fast lenses I can use in low light and when I especially need a shallow depth of field.

But when I want a lens that will cover everything, and which I know will give me results that are more than good enough for most things, I might turn to this very handy Sigma 20-200mm f/3.5-6.3 DG Contemporary 10x zoom. And I never dreamt I'd be saying anything remotely like that. It's actually very good indeed.

Data file

Price	£799
Filter diameter	72mm
Lens elements	18
Groups	14
Diaphragm blades	9
Aperture	f/3.5-6.3
Min focus	16.5cm
Length	115.5mm
Diameter	77.2mm
Weight	550g
Lens mounts	Leica L and Sony E
Included accessories	Lens hood, back and front caps

Amateur Photographer
Testbench
Recommended
★★★★½

Vallerret Saga

Angela Nicholson reviews some stylish gloves for women who photograph in winter

- €89.95 (approximately £78.10) ● photographygloves.com

Vallerret launched its first photography-specific winter gloves on Kickstarter in 2015 and its range of has grown steadily since. The Saga Women's Glove marks a welcome return of a women-specific model that's been designed from scratch to give a better fit for female photographers.

The Flip-Tech finger caps, which cover your thumbs and index fingers, fold back neatly and are held securely by small but strong magnets. This allows you to operate your camera without removing the gloves, which is ideal when you're out in the cold, especially if there's a dramatic windchill. Better still, the tips of both digits are touchscreen-compatible, which means you can use your phone or a camera touchscreen without needing to flip anything back. Despite the bulk of the fingers, I found I was able to type texts on my iPhone.

The gloves' warmth comes from a combination of Primaloft Gold insulation and Vallerret's Blizzard fleece lining, which together strike a good balance between heat retention and flexibility. The gloves feel cosy and protective in mid-winter conditions, and I found them effective in the recent cold snap with biting windchill. The gauntlet cuffs are effective at sealing out wind, with a Velcro strap that allows you to adjust their fit and pull them tight around your wrists. I found this a mixed blessing because although it's effective, you need to release it to put on or remove the gloves.

The outer is a 20K water-resistant shell paired with durable goat leather on the back and palm, while a silicone print provides extra grip. It means your camera feels safe in your hands. Additional features include a zippered pocket on the back of each glove that can hold a heat pack or a memory card, and elasticated cuffs on a leash to keep your gloves on you if you pull them off your hands. Also, one of the zippered pockets holds a useful tripod plate key on a leash to ensure it doesn't get lost.

Verdict

These are thoughtfully designed gloves with the right mix of warmth, functionality and style for women photographers who want to keep shooting when the mercury dips. The gloves feel cosy when you pull them on and the Flip-Tech system works well, with the magnets that hold them seeming stronger and more effective than before. Crucially, the Flip-Tech finger caps are easy to flip back and the magnets hold them in place. I found the gloves kept my hands nice and warm and although the tips of my index finger and thumb quickly got cold when exposed to the elements, they soon warmed up once the caps were back in place.

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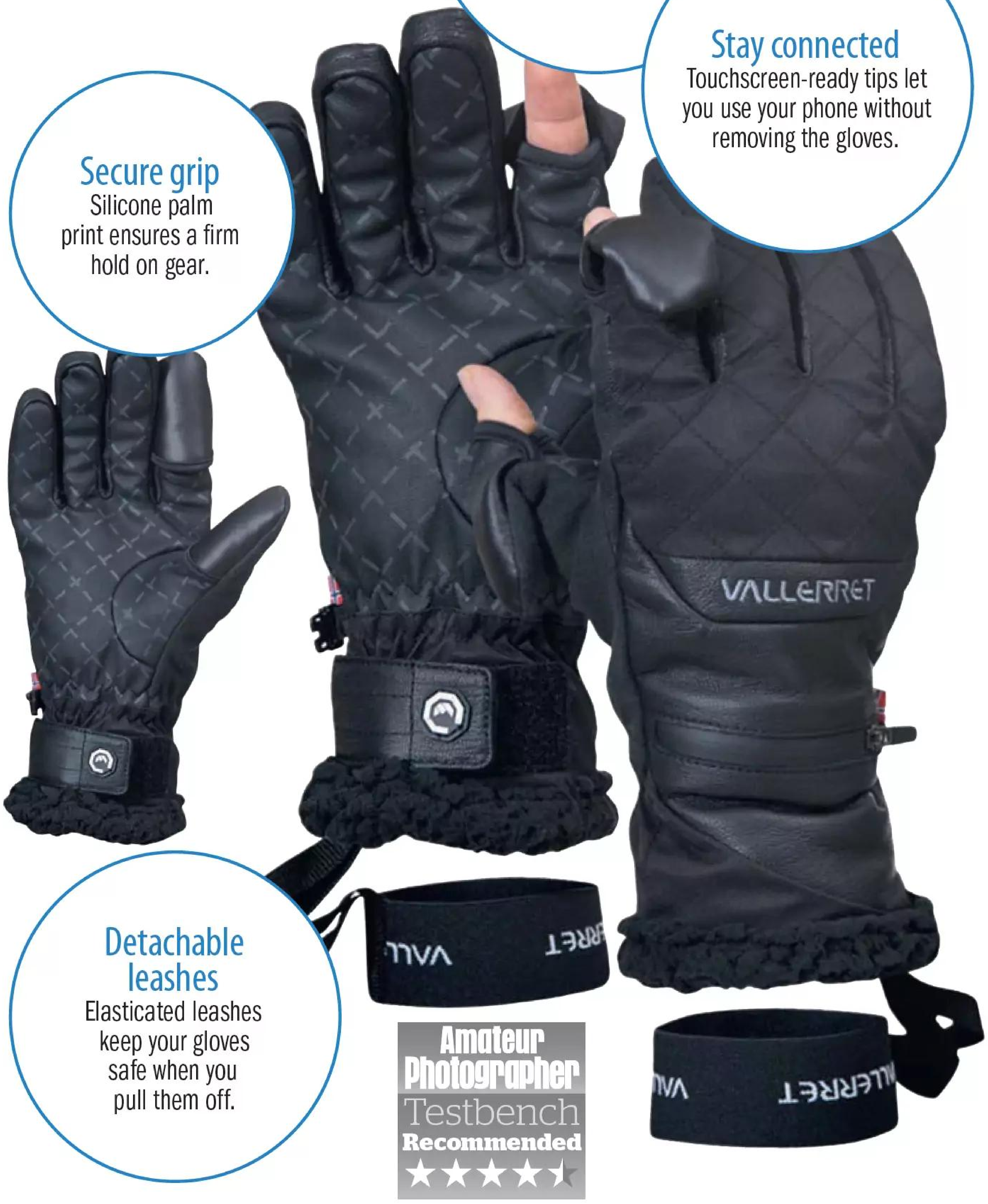


Warm and dry
Blizzard fleece lining, gauntlet cuff and a water-resistant shell block out the cold and damp.

Flip access
Flip-Tech caps on the thumbs and index fingers allow easy camera control.

Stay connected
Touchscreen-ready tips let you use your phone without removing the gloves.

Secure grip
Silicone palm print ensures a firm hold on gear.

Detachable leashes
Elasticated leashes keep your gloves safe when you pull them off.

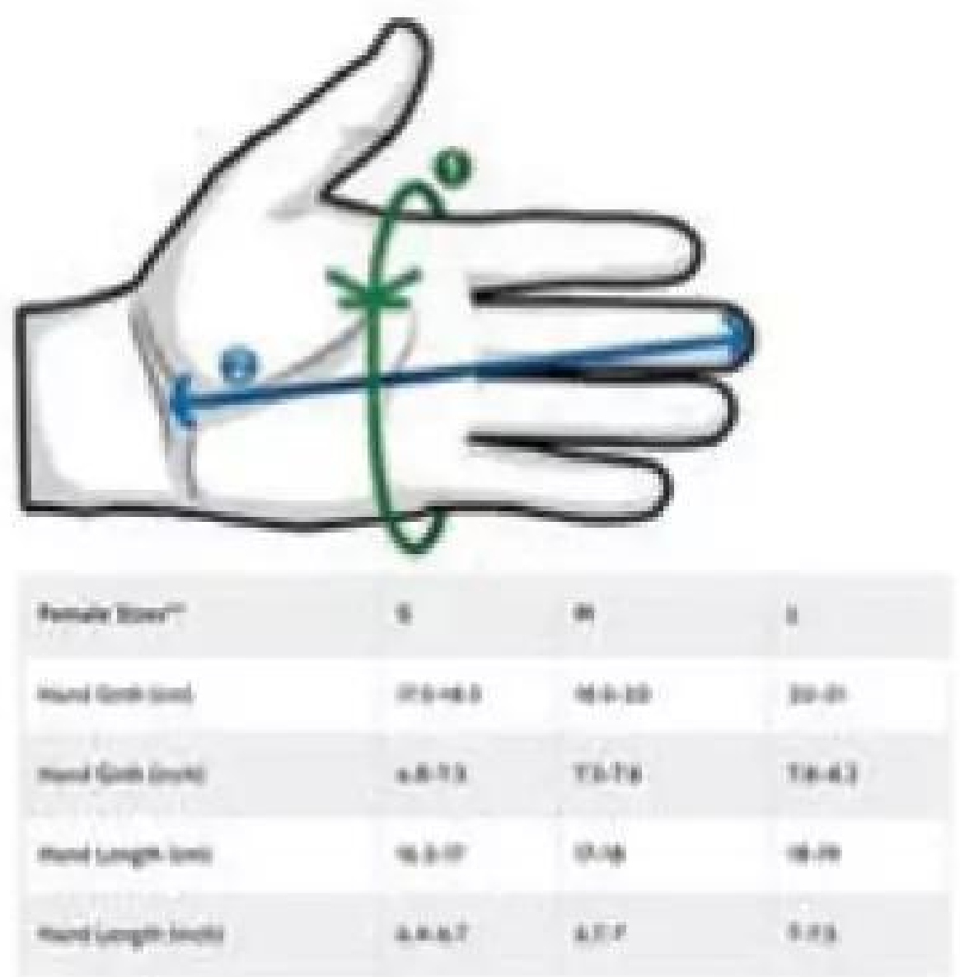
Amateur Photographer Testbench Recommended ★★★★½

At a glance

- Primaloft Gold Insulation
- Flip-Tech fingertips secured by magnets
- Goat leather and water-resistant shell
- Fleece gauntlet cuff design
- Non-slip silicone palm grip

SIZING

The Saga Women's Gloves are available in small, medium and large sizes. The size guide on Vallerret's website explains how to measure your hands and indicated I needed a size large pair. These fit my hand well and although some of the fingers are a little on the long side, that's better than them being too short.



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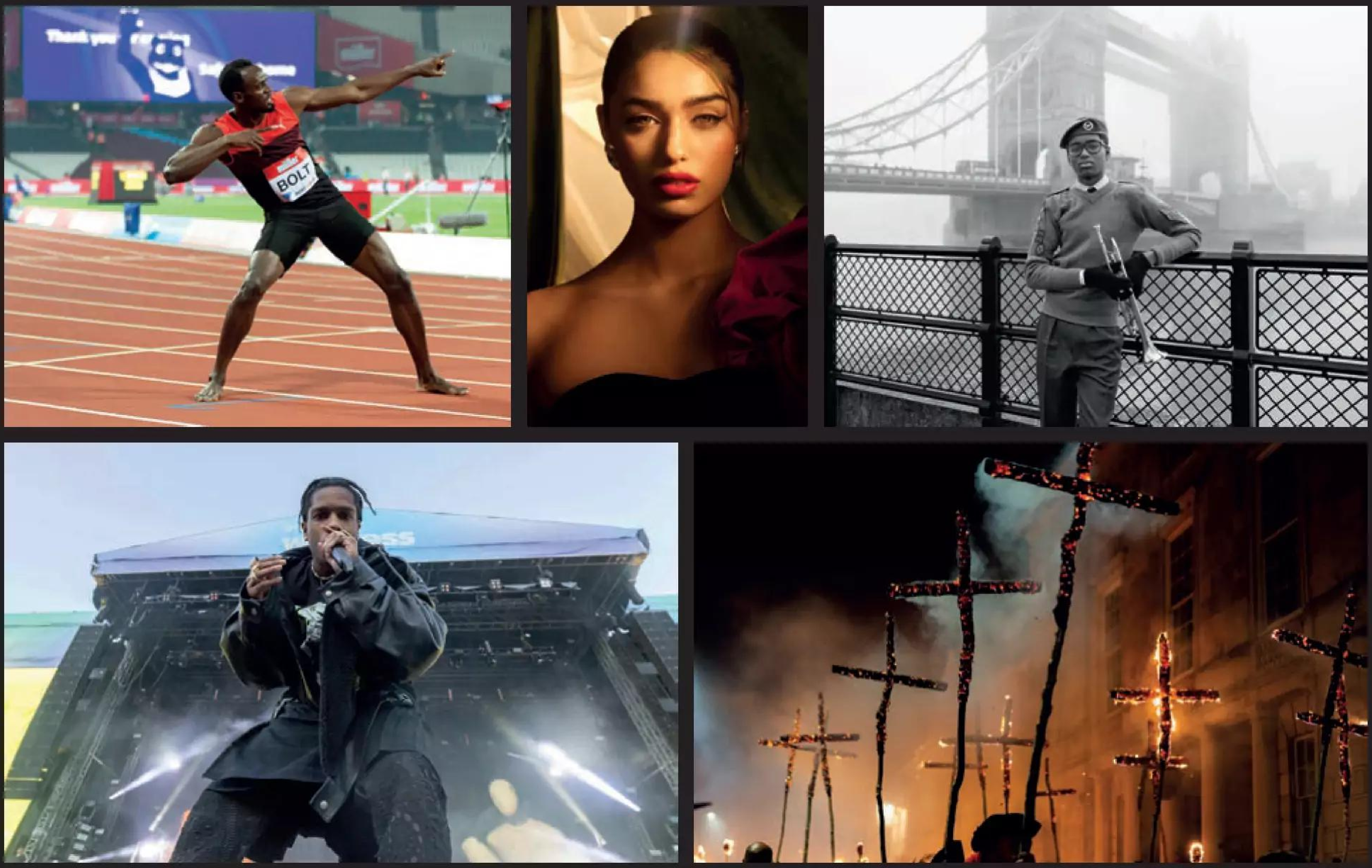

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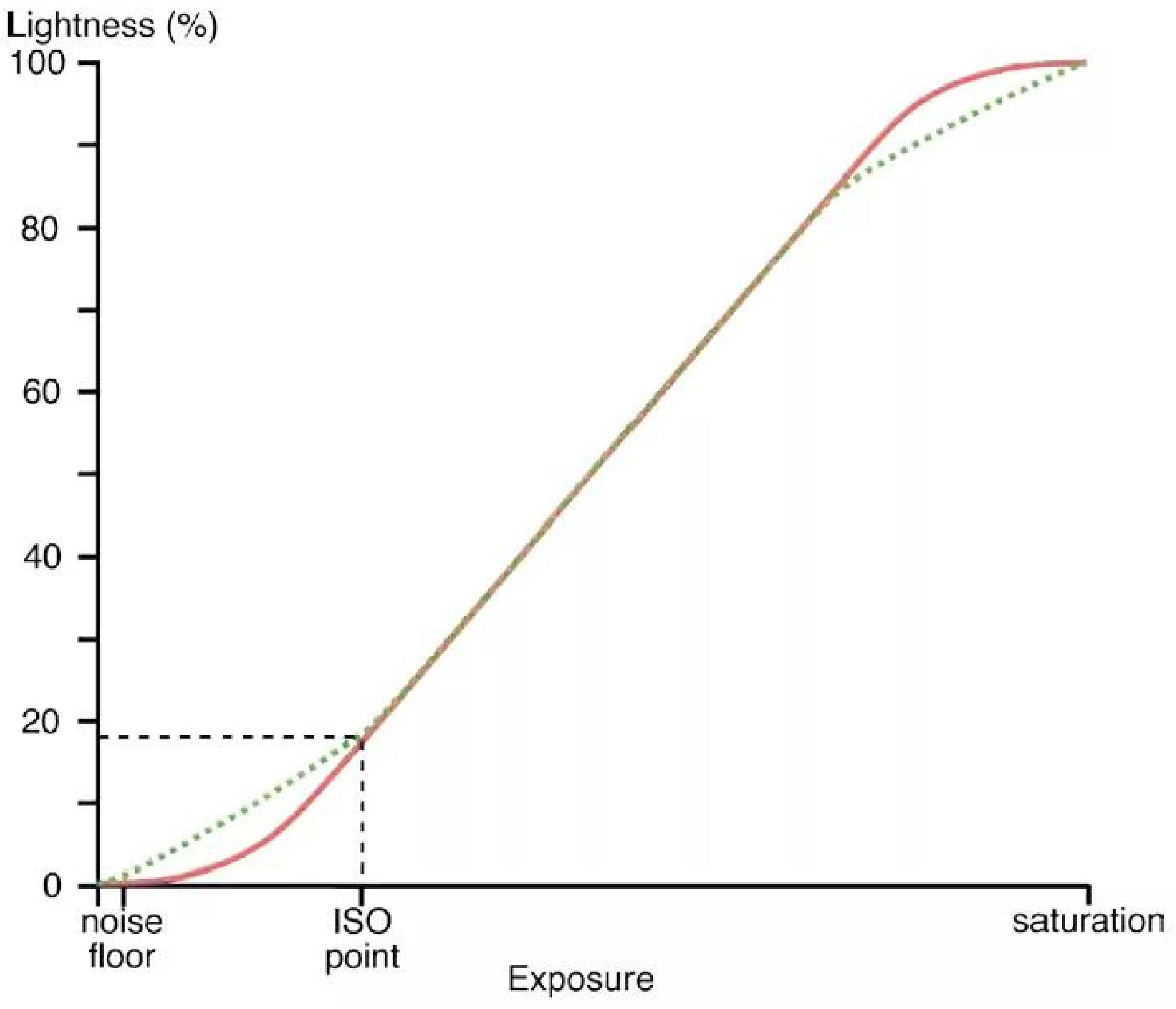
Professor Newman on...

Will the real DR stand up

Professor Newman looks at the different 'dynamic range extension' modes in cameras



During processing pixel exposures are mapped to lightness values according to a tone curve (red trace). In DR Optimisation modes the tone curve is modified, making the shadows lighter and the highlights darker (dotted green curve).

Various manufacturers include 'dynamic range extension' modes on their cameras. This article discusses how these work, and what they might be good for. The modes discussed include Sony's 'Dynamic Range Optimizer' (DRO), Nikon's 'Active D-Lighting', Canon's 'Auto Lighting Optimizer', and Panasonic's 'I.Dynamic' modes. Other modes that work differently are excluded.

One factor that complicates this topic is that the term 'dynamic range' is used in several different ways in photography, and accounts of how these modes work often confuse them. Broadly, the term refers to the range of values that can be distinguished. However, sometimes the term is used to mean the range that the sensor can capture, and other times the range that can be distinguished in the processed output.

To confuse matters more, in the latter case the range is usually expressed with reference to input exposure values (EV). But our best output devices can only deliver a range of ten stops, and the human eye can only distinguish six to seven stops in static vision (the much larger figures that are often given include adjustment of the iris and long-term accommodation of the retina.) Therefore the full dynamic range offered by most modern cameras cannot be displayed on current devices or prints, and the range that they can display cannot be seen by the human eye. So how can such a range be seen in the output?

The answer is that a non-linear conversion between exposure (the light energy density at the sensor) and lightness (how light or dark the image looks) is applied in processing. This statement is incomprehensible if the word 'exposure' is used to describe both the input light and output tonality, which is why two different words are necessary. A commonly used tone-curve compresses the darkest and brightest regions, in what is called an 'S-shaped' or 'film-like' curve. The result is that whilst the mid-tones are proportional to the scene brightness, highlights and shadows are less so.

Armed with this knowledge, it is simple to understand what these so-called 'DR' modes do. They simply apply a different tone curve which compresses the shadows and highlights less than would normally be the case, with a side effect being a mid-range which covers less of the overall brightness of the input scene. This is sometimes mitigated by applying the modified tone curve only in areas where highlights and shadows are detected. They do not increase the captured dynamic range at all, they simply increase the range of exposures that may produce visible change of tonality in the processed output. Typically they do not affect the raw file at all, so if you are using a raw based workflow, the best advice is to not use them.

Some manufacturers' versions can actually decrease the captured dynamic range. The dynamic range of an individual capture depends on the maximum exposure in that image. Published DR figures assume that the full saturation exposure of the sensor is used. If the brightest parts of a particular image are smaller than that, then the captured dynamic range will be less. But some dynamic range modes can set the meter to underexpose relative to the ISO setting, with the logic being that this will lessen the likelihood of clipping the highlights. However, when there are no exceptionally bright parts of the scene, the result will be to reduce the highest exposure being used, thus decreasing captured dynamic range and increasing noisiness.

Bob Newman is currently Professor of Computer Science at the University of Wolverhampton. He has been working with the design and development of high-technology equipment for 35 years and two of his products have won innovation awards. Bob is also a camera nut and a keen amateur photographer

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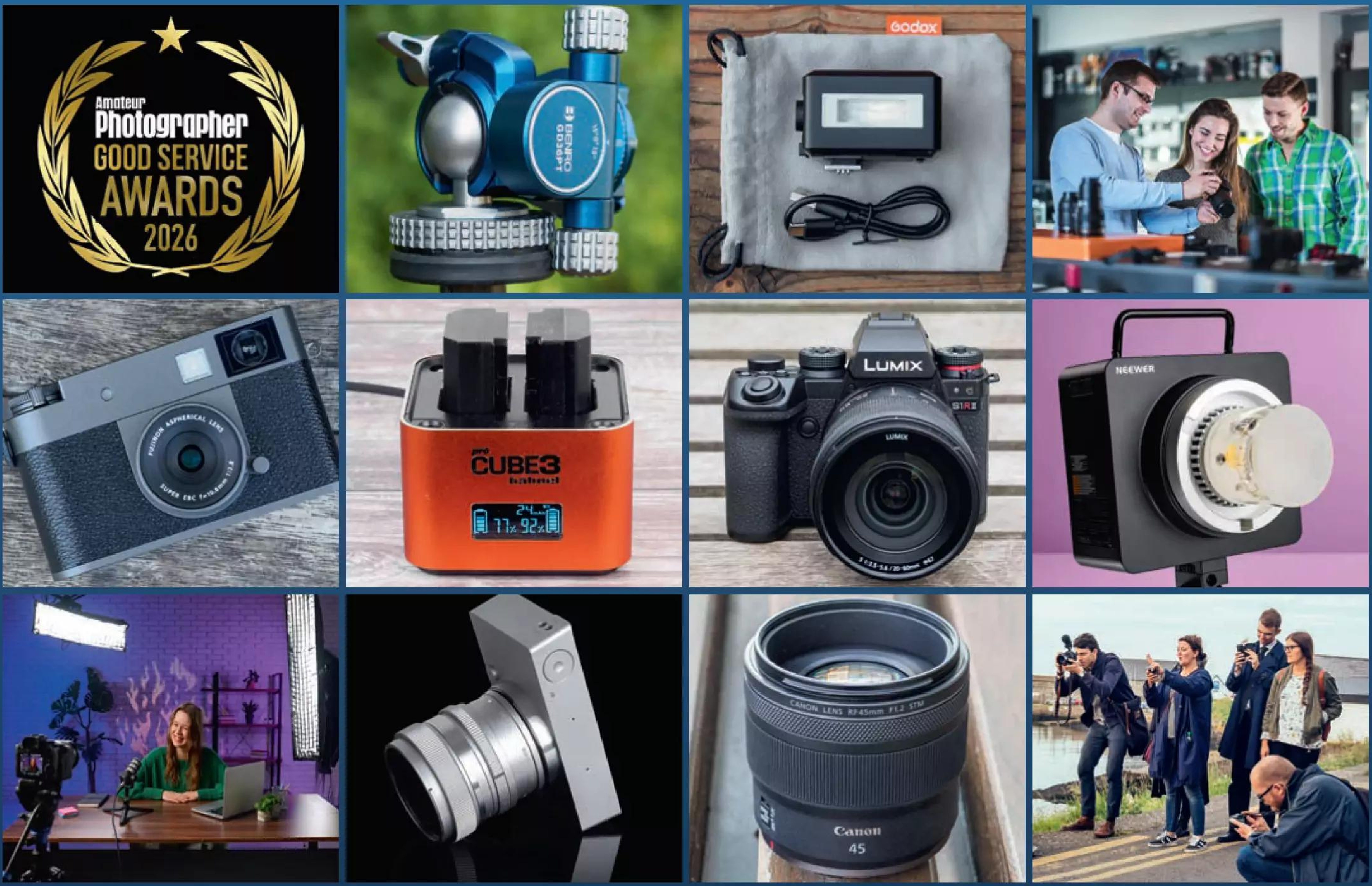

The Amateur Photographer Readers' Choice Awards are here! Have you been really impressed by a new camera, lens or accessory in the past 12 months? Or a camera retailer, exhibition, book or photography vlogger? Now's your chance to share your love via this easy online form.

The deadline for voting is 11:59pm GMT on 11 January 2026. The winners of this public vote will be honoured at our glittering awards ceremony in London on Thursday, 26th February 2026.

Have your say on the following AP Readers' Choice Awards:

- Good Service Awards (Your favourite retailer or service provider)
- Camera of the Year
- Lens of the Year
- Accessory of the Year
- Photo Community of the Year
- Content Creator of the Year
- Photography Event/Workshop Provider

Which camera has most impressed you this year? Have you bought and used a new lens, or a game-changing accessory this year, and want to let others know how good it is?

Have you attended a great photography event in 2025? Tell us about it. Which YouTubers and content creators have inspired and entertained you the most? Finally, are you part of a photography community that has helped, encouraged and inspired you? Show your support for them with a vote in our awards.

Simply point your phone's camera at this QR code to vote, or visit: bit.ly/apreaderchoice

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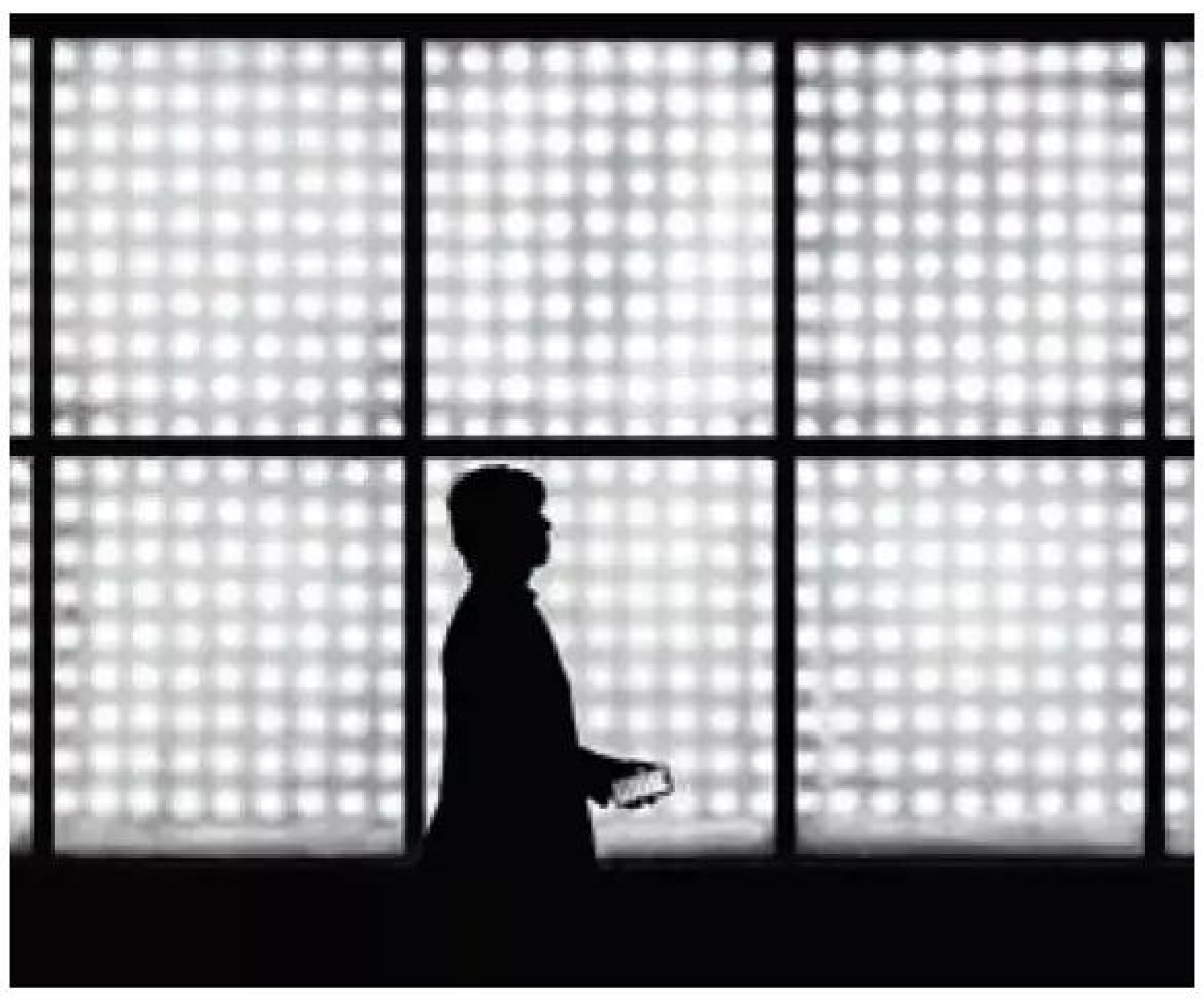
LETTER OF THE WEEK

Phones as cameras

I was fascinated to read Nigel Atherton's suggestion in his Welcome (25 Nov) that almost all AP readers use a smartphone as their day to day camera. I have no doubt Nigel is correct. So at the risk of coming across as a dinosaur can I say that I have never taken a single photograph on a smartphone. I wonder how many other AP readers are in this category?

I use my smartphone for communication whether by voice or text and for checking football scores. My day to day camera is a small Fujifilm with pancake lens tucked into my jacket. The universal attachment that people have to their phones of course makes a fascinating subject for photography. I took this photo very recently in London's South Bank area.

Graeme Youngson



Graeme Youngson took this great photo in London's South Bank

Great photograph, Graeme. I use my phone camera for quick snaps and as visual notepad, and according to iCloud I have taken about 15,000 photos on it in the past five years. I agree that it would be interesting to hear from other readers on how much they use their smartphone camera, if at all.

LETTER OF THE WEEK WINS A SAMSUNG 256GB PRO PLUS MICRO SDXC CARD. NOTE: PRIZE APPLIES TO UK RESIDENTS ONLY

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The Sony A7 V

The cost of photography

Being in the market for a new camera (my Nikon D7100 and Fuji X100T are both a decade old) I was interested to read your first impressions of Sony's A7 V which seems pitched at enthusiasts like me. The Sony RX1R III seems also aimed at me as a replacement for my Fuji. To do so would cost me £7,427 if I was to include Sony's new kit lens (also mentioned) for the A7. I know what inflation is and I appreciate that the big leaps in technology such as phase detection AF cost millions to develop. But I do feel that one of the appeals of the world's most popular hobby was its affordability. I also appreciate that there are also more budget-friendly models…that I don't want.

When you factor in the cost of a computer, a half-decent printer and software subscription, the costs are ridiculous. Fortunately, I still love my 24MP Nikon that still delivers images that I like. Snapseed is free and works for me and the Fuji

has retained some value that I might offset against the cost of a new Lumix S5 II. Such a shame that the great hobby of my life has become so expensive if you want to take it to the next level.

Alden Brown

Decisive moments

In the 1990s, BBC Two aired *Decisive Moments*. It showcased the year's most significant photos while the photographers explained the stories behind the images. The series combined powerful visual storytelling with personal insight, creating a deeper understanding of global events through photography.

Today, episodes of the show are impossible to access, with even clips rarely available and full broadcasts seemingly lost to the public. Yet in a world dominated by images the programme's format has never been more relevant. It provided context, humanity, and historical insight to images that is increasingly rare in modern media.

I feel there is a case for locating the original episodes and encouraging the BBC to revive the series to showcase today's most powerful imagery, reflect the global events of the year, and give new generations an appreciation of the photograph as a tool for understanding the world. Does anyone else remember the series? It always aired between Christmas and the New Year, and was the best thing on TV!

Robert Mann

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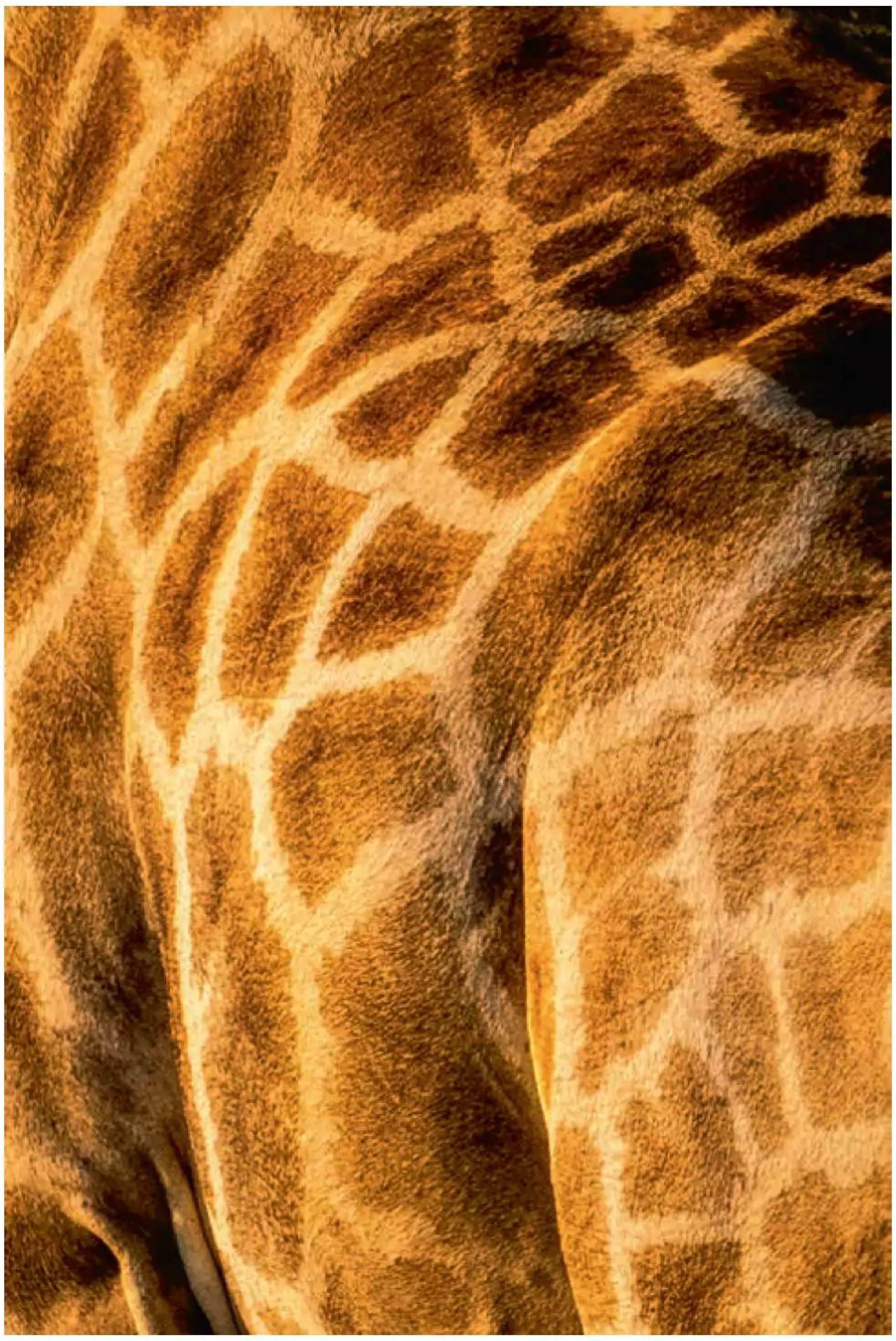
A Robin's Stare
by Phil Bishop

OM System OM-1 Mark II, 100-400mm at 342mm, 1/400sec at f/6.3, ISO 800

'I spent my morning photographing mushrooms, then stopped by a favourite New Forest spot to capture birds. This beautiful robin landed nearby, perhaps eyeing me or the tiny fly to the left. His quirky pose and bright personality are always a joy, robins never fail to make me smile!'

Facebook & Instagram: @philbishop.photography



Desert Patchwork
by Catherine Bullen

Nikon D500, 200mm-500mm,1/1250sec at f/5.6, ISO 400

'I hadn't realised until reviewing the images later how striking a close crop of this Namibian giraffe's skin could be. In post-processing, I experimented with framing and texture, uncovering a patchwork of shapes and tones that felt more intimate than the usual towering portrait of this gentle giant.'

Instagram: @catbphoto
Website: www.catherinebullen.co.uk

It's good to share

Giants Among Giants
by John Meragias

Canon EOS R5, 100-500mm, 1/200sec at f/8, ISO 100

'I was photographing a group of ibex in the Swiss Alps when I noticed a peak in the distance being perfectly hit by the setting sun. As the sun went down, the group started moving into the perfect position, allowing me to shoot the photo I had envisioned.'

Instagram: @jmeragiasphoto
Website: jmeragiasphoto.com

We also liked...

SERVIZIO GONDOLE

Fiocco blu
by Rosario Tripodi

Fujifilm X-Pro3, Sigma 18-50mm at 27mm, 1/320sec at f/5.6, ISO 640

'A gondolier waits for clients in the streets of Venezia, viewed from behind. His striped shirt and straw hat with the blue bow reflect tradition and patience. The quiet pause of a working man embodies the daily rhythm of gondoliere beyond the canals.'

Instagram: @rosario.tripodi

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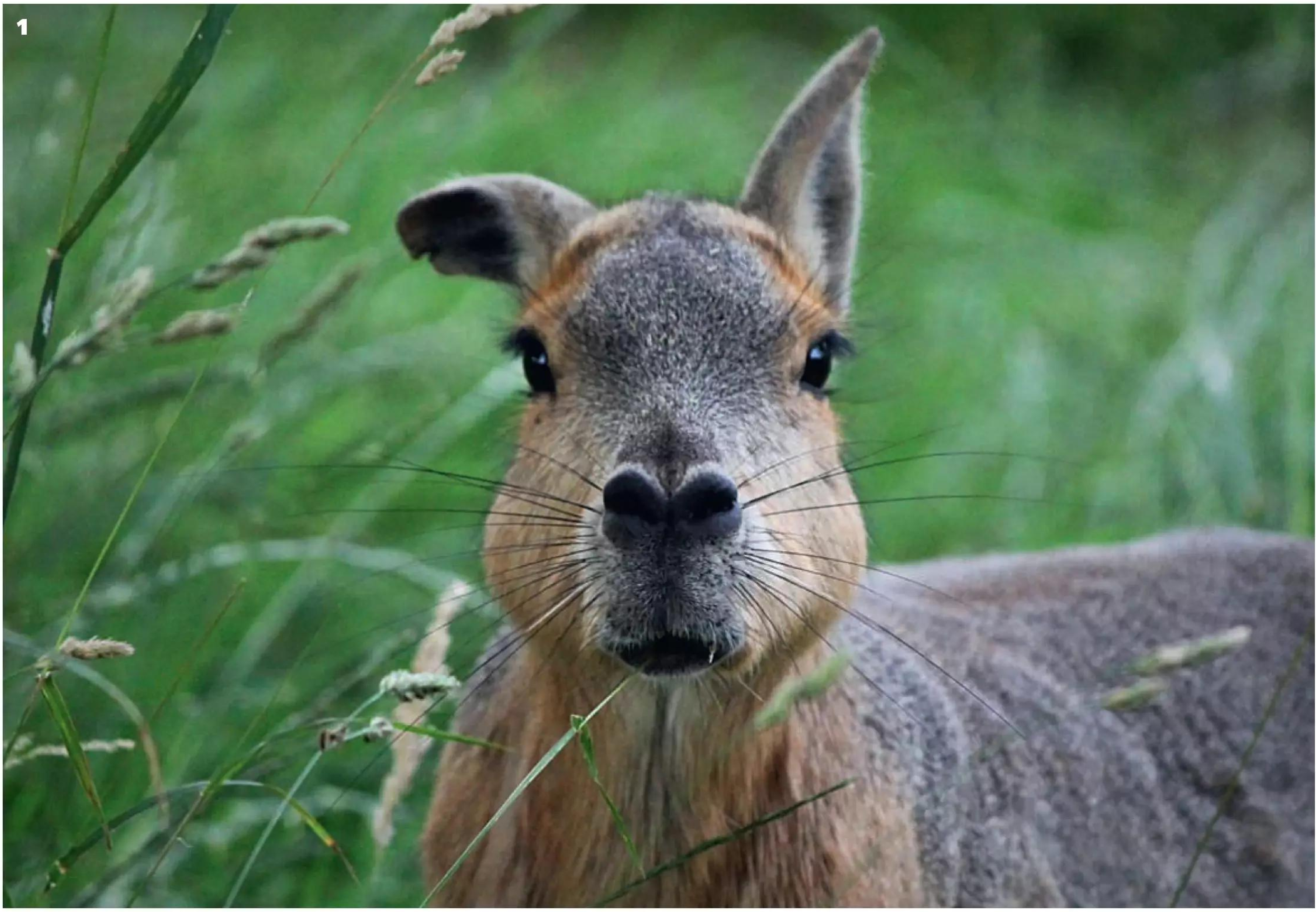
Reader Portfolio

Spotlight on readers' excellent images and how they captured them



The Patagonian Mara

1 I found myself face to face with this stunning Patagonian mara, who was more than happy to pose for a photograph.
Canon 4000D, 75-300mm, 1/250sec at f/4.5, ISO 800

Kiera Walker, Essex

About Kiera
Kiera lives in Essex and is a member of the Society of Photographers SINWP. See more at www.kierawalkerphotography.co.uk and facebook.com/KieraWalkerPhotography

How did you get into photography?
I went on a camping trip with my family back in 2012. I used a little Kodak digital camera and took some close-up photographs of my family members without them realising. My dad told me how great they were and that I had an eye for it. Over the years it developed into a passion of mine; I loved capturing little moments throughout the day. I didn't share many of my photographs but I really enjoyed taking them.

What do you love about photography?
Photographs speak when words fail. I struggled with depression and anxiety throughout most of my life and photography quickly became an outlet for me, a way to silence the chaos in my mind. If I struggled to put into words how I was feeling, I would use photography to visually show the emotion I found so difficult to talk about.

Favourite subjects
I love photographing animals because each moment is full of emotion and personality. From their curiosity and playfulness to their tenderness and joy, animals show feelings in ways that are raw and unfiltered. Capturing those fleeting expressions that can be quickly missed allows me to tell stories that feel genuine and alive, and it is that emotional connection that I find most rewarding.

How and where do you find inspiration?
I find inspiration everywhere – from the natural world to the everyday moments we often ignore. I focus on capturing emotion and personality, which is what drives the way I approach my photography.

What was your first camera?
Canon 1100D.

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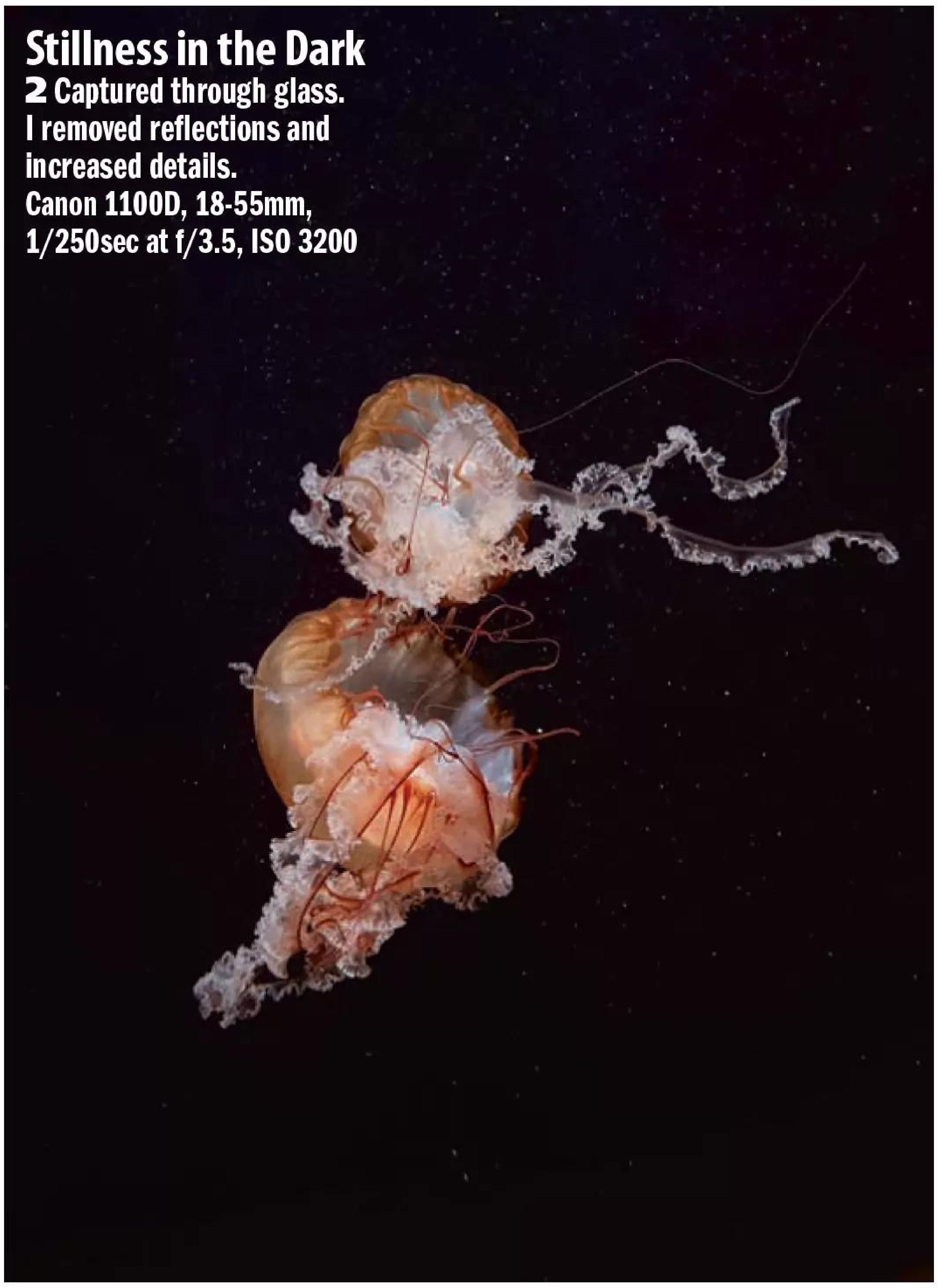
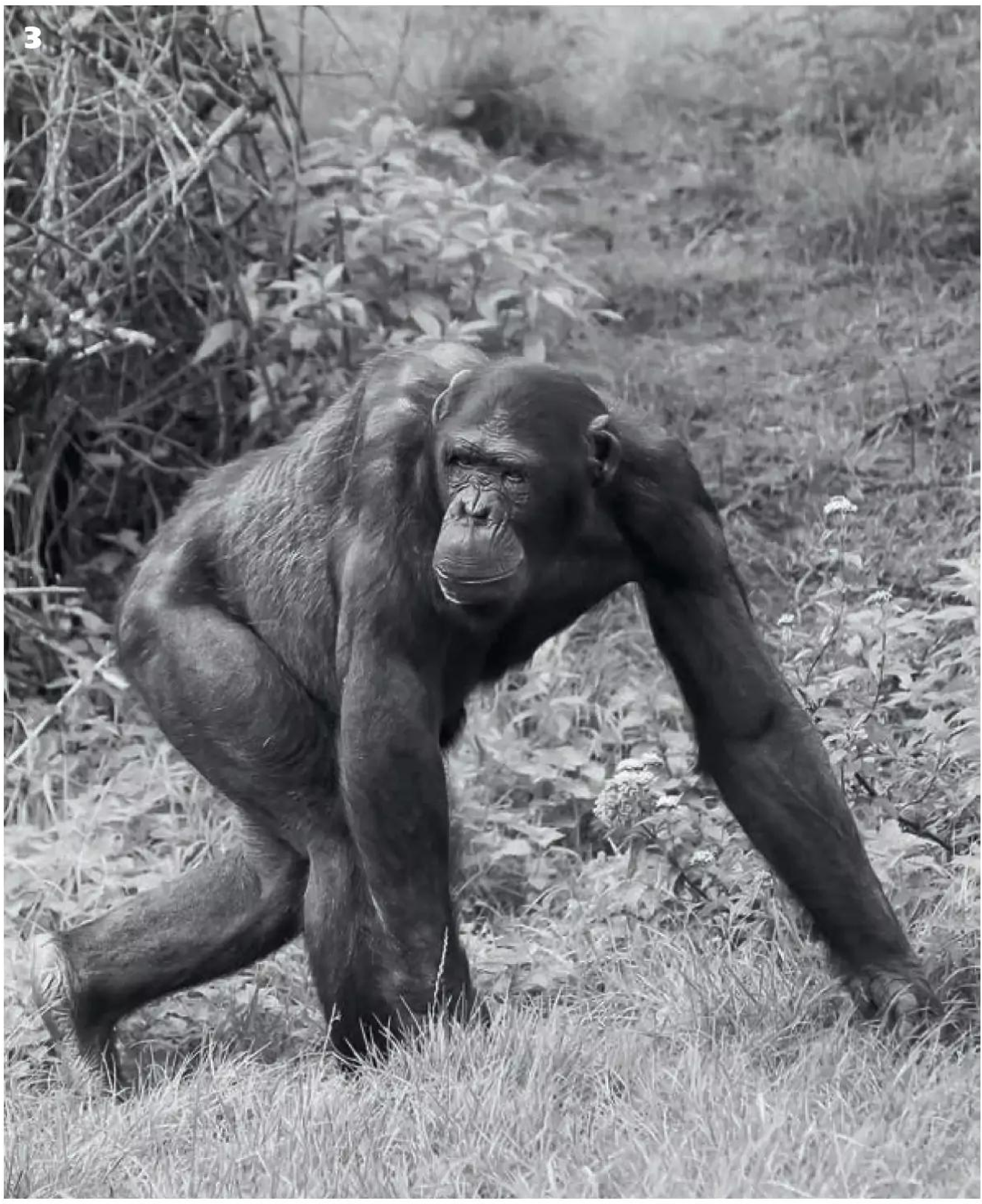
Submit your images
See page 3 for details of how to submit. You could see your photos here in a future issue! Please note: the prize is subject to change.



Stillness in the Dark

2 Captured through glass. I removed reflections and increased details.
Canon 1100D, 18-55mm, 1/250sec at f/3.5, ISO 3200



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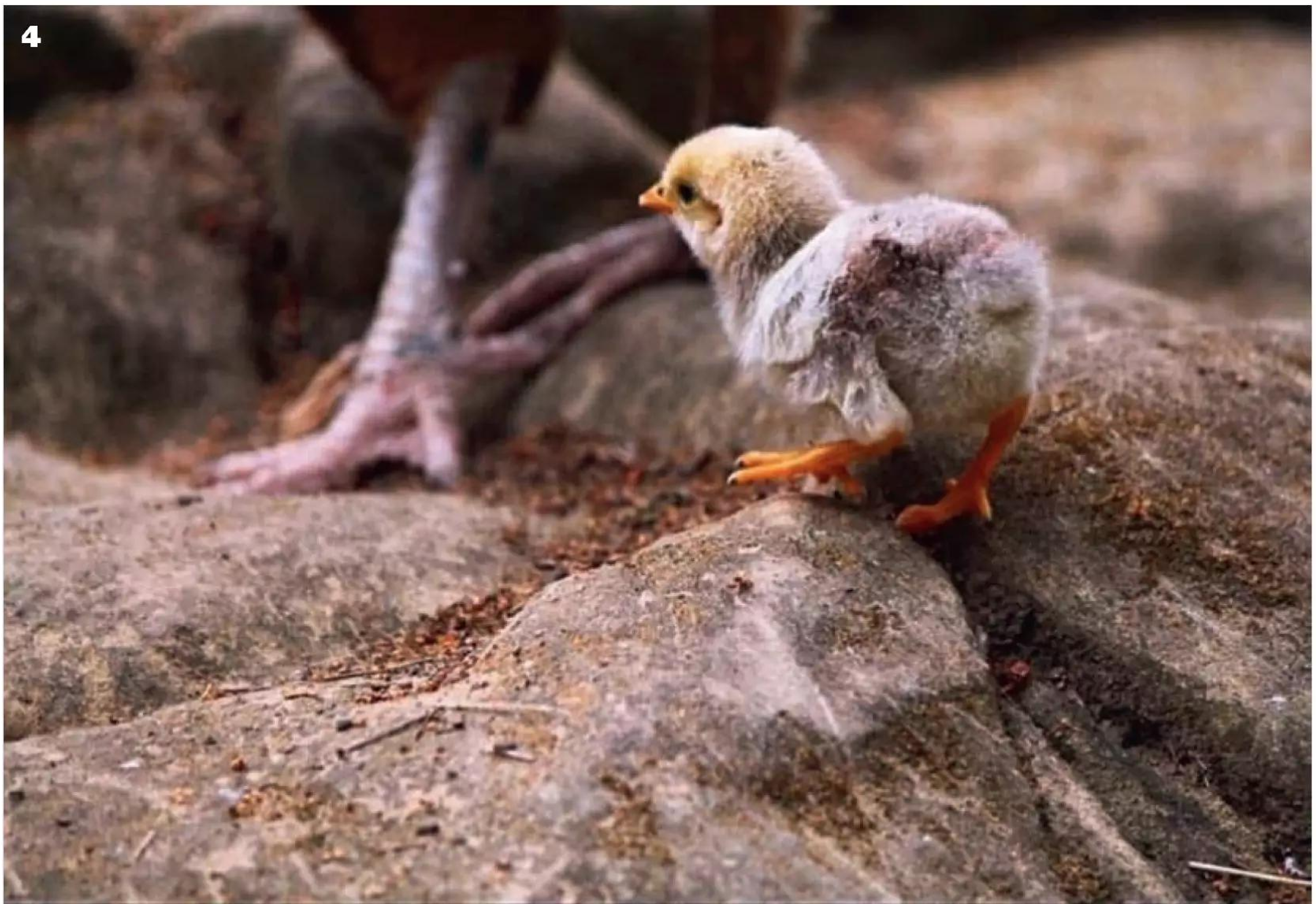


4

Monochrome Monkey

3 This monkey captured in monochrome was spotted by my four-year-old in passing at London Zoo. A fleeting moment that was luckily caught on camera.
Canon 4000D, 75-300mm, 1/1250sec at f/4.5, ISO 800

Baby Steps

4 This baby chick was spotted on the mountains of Zakynthos taking its early few steps.
Canon 1100D, 18-55mm, 1/250sec at f/4.5, ISO 400

Current kit
Canon 4000D, 70-200mm f/2.8, 75-300mm, 18-55mm, 50mm.

Favourite lens
70-200mm f/2.8.

Favourite accessory
Canon Speedlite.

Dream purchase
Canon EOS R5 Mark II.

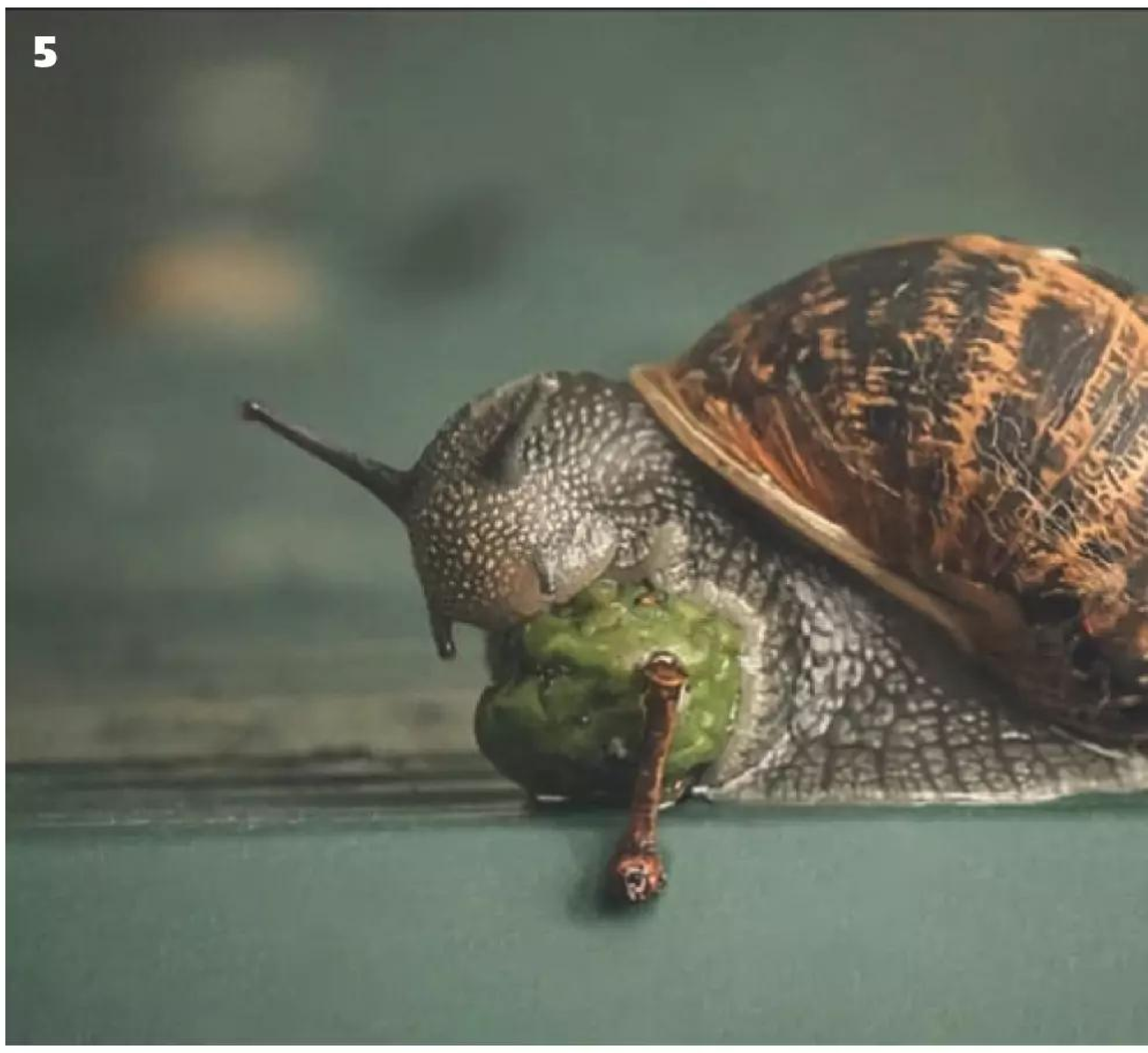
What software do you use for editing?
Photoshop and Lightroom.

Favourite photographers
Ahmed Hanjoul is an outstanding photographer, in my opinion. The way he captures emotion through the eyes of his subjects is nothing short of extraordinary. His work tells a powerful story every time and I find him truly inspiring.

Favourite photography books
I tend to find inspiration in the work itself, images that capture emotion, personality or a story rather than a particular publication.

Favourite tips
Take your time when taking your photographs. Take a breath and think about the image you want to create. Try new things – some work, some don't, it's all a part of the process.

About your pictures
They all took patience, I'd say a good 20/25 throwaways before I got these final images. I knew the kind of image I wanted to achieve, I just had to wait for that perfect moment.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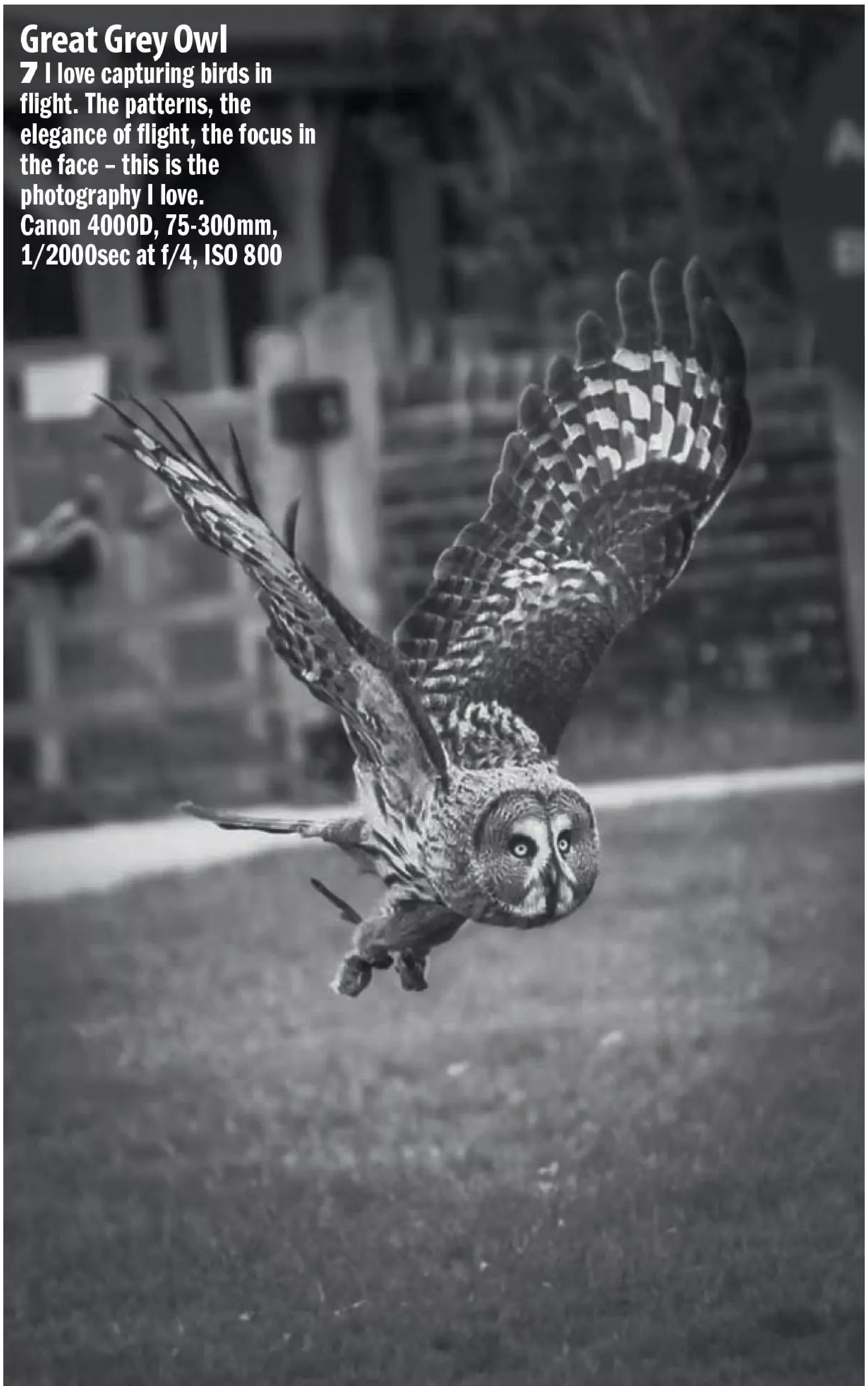
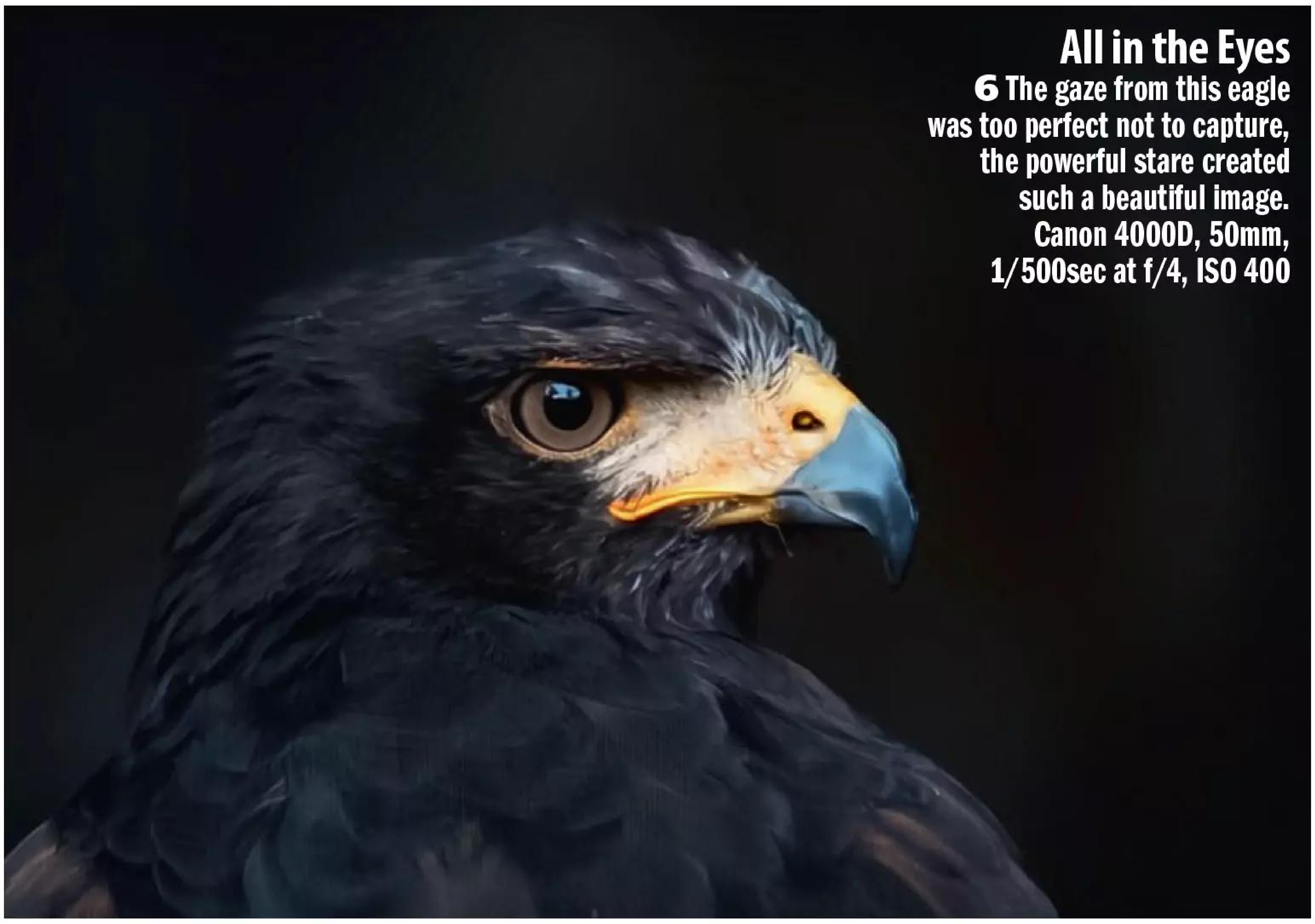

Great Grey Owl
7 I love capturing birds in flight. The patterns, the elegance of flight, the focus in the face – this is the photography I love.
Canon 4000D, 75-300mm, 1/2000sec at f/4, ISO 800

8

9

Common Garden Snail

5 My toddler pointed out this garden snail and really wanted to see the details of it, which led to this stunning photograph.
Canon 1100D, 70-250mm, 1/125sec at f/5.6, ISO 800



All in the Eyes

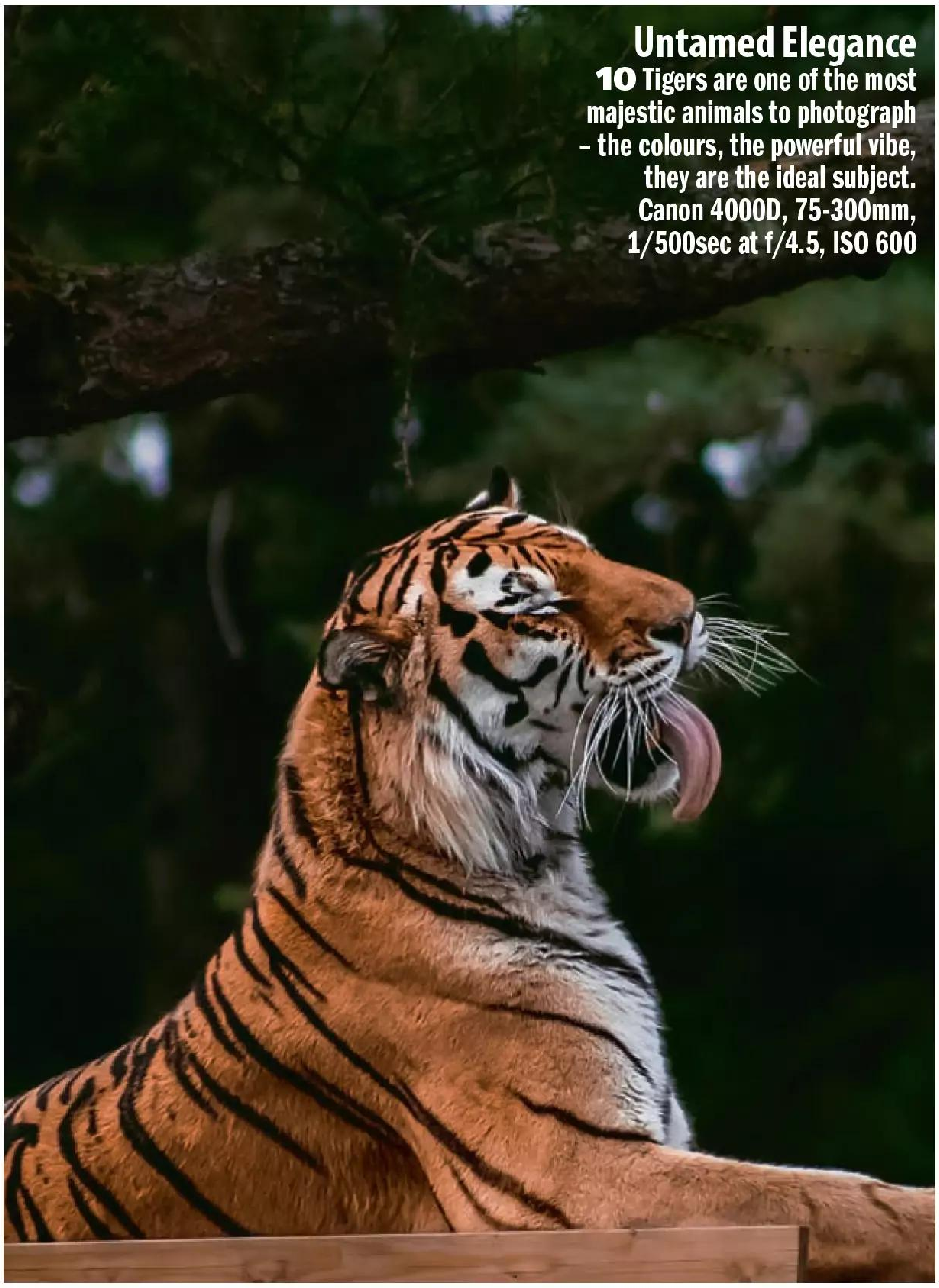
6 The gaze from this eagle was too perfect not to capture, the powerful stare created such a beautiful image.
Canon 4000D, 50mm, 1/500sec at f/4, ISO 400

Big & Small

8 I was originally trying to photograph the horse but this bird landed right in the middle of my shot. This was completely unintentional but perfectly timed. This is all about patience and waiting for that moment.
Canon 1100D, 70-250mm, 1/2000sec at f/6, ISO 400

Splash

9 This was my first attempt at splash photography, no macro lenses, no external flash, just an entry-level camera, a kit lens and hundreds of attempts to get this one moment in time.
Canon 4000D, 70-250mm, 1/2000sec at f/4, ISO 3200



Untamed Elegance

10 Tigers are one of the most majestic animals to photograph – the colours, the powerful vibe, they are the ideal subject.
Canon 4000D, 75-300mm, 1/500sec at f/4.5, ISO 600

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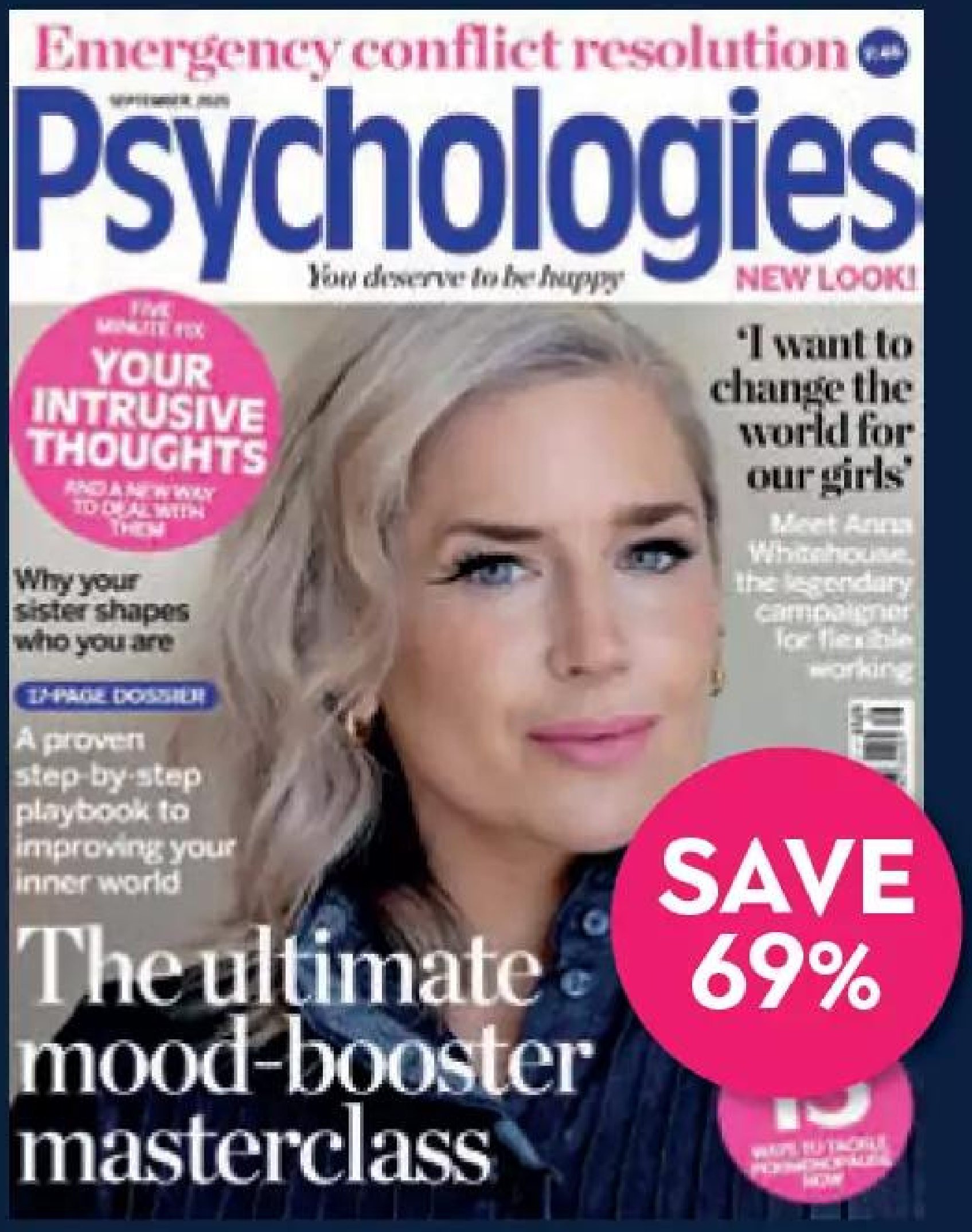

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Buying Guide

112 cameras listed & rated

Our comprehensive listing of key camera specifications

Cameras

Cameras come in three types: DSLRs with optical viewfinders, mirrorless models with electronic viewing, and compact cameras with non-interchangeable lenses

Controls

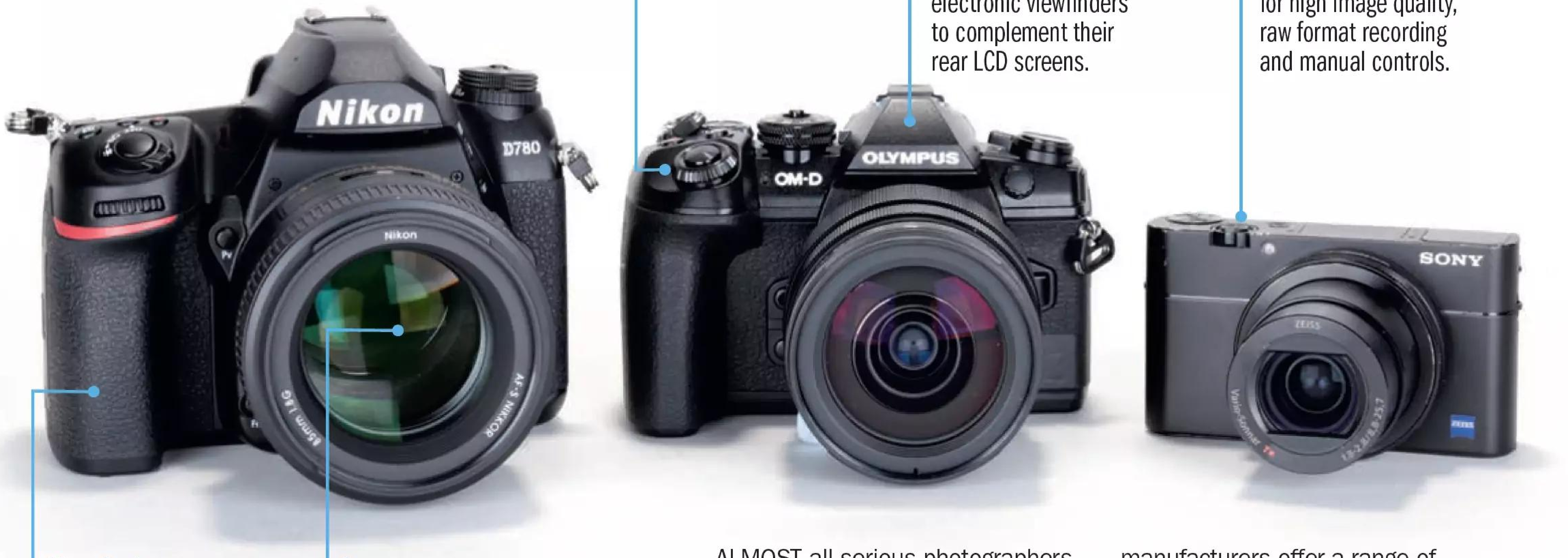
Entry-level cameras tend to have simple, easy-to-understand controls, while more expensive models add lots of buttons and dials to give quick access to settings.

Viewfinder

The biggest difference between DSLRs and mirrorless cameras is that the latter use electronic, rather than optical viewfinders. Some advanced compact cameras also have built-in electronic viewfinders to complement their rear LCD screens.

Compact cameras

These range from small, pocketable models to large bridge-type cameras with long zoom lenses and SLR-style designs. In this guide, we're only including those with relatively large sensors for high image quality, raw format recording and manual controls.



Handgrip

DSLRs traditionally have relatively large handgrips, while many mirrorless models have much smaller grips to keep the size down. However, some can accept accessory grips to improve handling with larger lenses.

Lens mount

Each camera brand uses its own lens mount, and mirrorless cameras use different lenses to DSLRs even from the same brand. However, mirrorless models can often use DSLR lenses via a mount adapter.

ALMOST all serious photographers prefer to use cameras with interchangeable lenses, as this gives the greatest degree of creative flexibility. At one time, this meant digital single-lens-reflex (DSLR) cameras, but these have now been joined by mirrorless cameras that use electronic viewfinders. The latest models are true alternatives to DSLRs, offering the same image quality and creative options. Camera manufacturers offer a range of options, from simple, relatively inexpensive beginner-friendly designs, to sophisticated professional models. In the middle of the range you'll find enthusiast cameras with more-advanced control layouts. Meanwhile the term 'compact' refers to cameras with built-in lenses, regardless of their size. Many offer excellent image quality and full manual control.

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Mirrorless cameras

NAME & MODEL	RRP	SCORE	SUMMARY	SENSOR SIZE	RESOLUTION (MP)	LENS MOUNT	MAX ISO	VIDEO	MIC INPUT	AF POINTS	BURST MODE (FPS)	VIEWFINDER	BUILT-IN WI-FI	FLASH	SCREEN SIZE (IN)	ARTICULATED LCD	TOUCHSCREEN	BATTERY LIFE (SHOTS)	WIDTH (MM)	HEIGHT (MM)	DEPTH (MM)	WEIGHT (G)
										SHOOTING					SCREEN				DIMENSIONS			
Canon EOS R1	£6999	4.5★	High-speed sports and action camera built for professional photographers	FF	24.1	Canon RF	409,600	6000	·	1053	40	·	·		3.2	·	·	1330	157.6	149.5	87.3	1115
Canon EOS RP	£1400	4★	Compact and affordable but over-simplified full-frame camera	FF	26.2	Canon RF	102,400	3840	·	4779	5	·	·		3	·	·	250	132.5	85	70	485
Canon EOS R3	£5880	5★	High-speed, pro-spec flagship model that's packed full of clever technology	FF	24.1	Canon RF	204,800	6000	·	4779	30	·	·		3.2	·	·	860	150	142.6	87.2	1015
Canon EOS R5	£4200	4.5★	Remarkable 45MP powerhouse capable of internal 8K video recording	FF	45	Canon RF	102,400	8192	·	5940	12	·	·		3.2	·	·	320	135.8	97.5	88	738
Canon EOS R5 Mark II	£4499	5★	Pro-spec all-rounder offers 45MP shooting at 30fps and 8K 60p video	FF	43	Canon RF	102,400	8192	·	1053	30	·	·		3.2	·	·	630	138.5	101.2	93.5	746
Canon EOS R6 Mark II	£2780	5★	Enthusiast-focused model with 24MP sensor and AI subject-recognition AF	FF	24.2	Canon RF	204,800	3840	·	4897	12	·	·		3	·	·	450	138.4	98.4	88.4	670
NEW Canon EOS R6 Mark III	£2800		Third-generation model gains 32.5MP full-frame sensor and 7K raw video	FF	32.5	Canon RF	102,400	6960	·	6097	12	·	·		3	·	·	620	138.4	98.4	88.4	699
Canon EOS R7	£1350	4.5★	Fast APS-C RF-mount model with sophisticated autofocus from the EOS R3	APS-C	32.5	Canon RF	51,200	3840	·	651	15	·	·		3	·	·	770	132	90.4	91.7	530
Canon EOS R8	£1700	4.5★	Lightweight full-frame camera that offers great image quality and autofocus	FF	24.2	Canon RF	204,800	3840	·	4897	6	·	·		3	·	·	220	132.5	86.1	70	461
Canon EOS R10	£900	4★	Compact, lightweight yet highly specified RF-mount APS-C mirrorless model	APS-C	24.2	Canon RF	51,200	3840	·	651	15	·	·	·	3	·	·	430	122.5	87.8	83.4	429
Canon EOS R50	£790	4★	Small entry-level APS-C model with subject detection autofocus	APS-C	24.2	Canon RF	51,200	3840	·	651	12	·	·	·	3	·	·	310	116.3	85.5	68.8	375
Canon EOS R50 V	£729		Compact video-focused model based on the R50, but with no viewfinder	APS-C	24.2	Canon RF	51,200	3840	·	651	12		·	·	3	·	·	480	119.3	73.7	45.2	370
Canon EOS R100	£670	3★	Entry-level APS-C model that's designed to be a simple family camera	APS-C	24.2	Canon RF	25,600	3840	·	143	6.5	·	·	·	3			340	116.3	85.5	68.8	356
Fujifilm X-E5	£1299	5★	Attractive flat-bodied rangefinder-style model designed for enthusiasts	APS-C	40.2	Fujifilm X	51,200	6240	·	425	8	·	·		3	·	·	400	124.9	72.9	39.1	445
Fujifilm X-H2	£1899	5★	High-resolution pro flagship model with same design as X-H2S	APS-C	40.2	Fujifilm X	51,200	7680	·	425	15	·	·		3	·	·	540	136.3	92.9	84.6	660
Fujifilm X-H2S	£2499	5★	Extremely impressive pro-spec high-speed flagship model	APS-C	26.1	Fujifilm X	51,200	6240	·	425	40	·	·		3	·	·	580	136.3	92.9	84.6	660
Fujifilm X-M5	£799	4.5★	Compact, affordable hybrid model with no viewfinder or in-body stabilisation	APS-C	26.1	Fujifilm X	51,200	6240	·	425	20		·		3	·	·	330	111.9	66.6	38	355
Fujifilm X-S20	£1249	5★	Excellent 26MP still/video hybrid camera that includes 6.2K video recording	APS-C	26.1	Fujifilm X	51,200	6240	·	425	20	·	·	·	3	·	·	750	127.7	85.1	65.4	491
NEW Fujifilm X-T30 III	£829		Updated compact DSLR-style model with improved autofocus and film dial	APS-C	26.1	Fujifilm X	51,200	6340	·	425	20	·	·	·	3	·	·	425	118.4	82.8	46.8	378
Fujifilm X-T50	£1299	5★	Small 40MP model with in-body stabilisation and film simulation dial	APS-C	40.2	Fujifilm X	51,200	6240	·	425	9	·	·	·	3	·	·	390	123.8	84	48.8	438
Fujifilm X-T5	£1699	5★	Retro-styled enthusiast model with 40MP sensor and subject-detection AF	APS-C	40.2	Fujifilm X	51,200	6240	·	425	15	·	·		3	·	·	580	129.5	91	63.8	557
Leica SL3	£5920	4.5★	High-end full-frame model gains phase detection AF and tilting screen	FF	60.1	L-mount	100,000	8192	·	315	15	·	·		3.2	·	·	260	141.2	108	84.6	854
Leica SL3-S	£4500	4★	More videocentric version of SL3 with 24MP sensor and 6K recording	FF	24.6	L-mount	200,000	5952	·	779	30	·	·		3.2	·	·	315	141.2	108	82.7	852
Nikon Z5	£1719	4★	Simplified version of the Z6, comes with compact 24-50mm f/4-6.3 zoom	FF	24.3	Nikon Z	102,400	3840	·	273	4.5	·	·		3.2	·	·	470	134	100.5	69.5	675
Nikon Z5II	£1599	5★	Impressively highly specified entry-level model at a very attractive price	FF	24.5	Nikon Z	204,800	3840	·	273	14	·	·		3.2	·	·	380	134	100.5	72	700
Nikon Z6II	£1999	4.5★	Capable full-frame all-rounder but looking dated in 2025	FF	24.5	Nikon Z	204,800	3840	·	273	14	·	·		3.2	·	·	410	134	100.5	69.5	705
Nikon Z6III	£2699	5★	Mid-range full-frame model boasts partially-stacked sensor for high speed	FF	24.5	Nikon Z	204,800	5376	·	273	20	·	·		3.2	·	·	380	138.5	101.5	74	760
Nikon Z7II	£2999	4.5★	Gains dual card slots, faster shooting, 4K 60p video and vertical grip option	FF	45.7	Nikon Z	102,400	3840	·	493	10	·	·		3.2	·	·	420	134	100.5	69.5	705
Nikon Z8	£3999	5★	Sensational all-rounder with all the Z 9's features in a smaller body	FF	45.7	Nikon Z	102,400	7680	·	493	20	·	·		3.2	·	·	340	144	118.5	83	910
Nikon Z9	£5299	5★	Stunning high-speed, high-resolution flagship with pro build and connectivity	FF	45.7	Nikon Z	102,400	7680	·	493	20	·	·		3.2	·	·	700	149	149.5	90.5	1340
Nikon Zf	£2299	4.5★	Lovely retro-styled full-frame mirrorless with all the latest technology	FF	24.5	Nikon Z	204,800	3840	·	273	14	·	·		3.2	·	·	380	144	103	49	710
Nikon Z30	£699	4★	Designed for vloggers, with articulated screen but no viewfinder	DX	20.9	Nikon Z	204,800	3840	·	209	11		·		3	·	·	330	128	73.5	59.5	405
Nikon Z50	£849	5★	Well-specified APS-C mirrorless model boasts excellent handling	DX	20.9	Nikon Z	204,800	3840	·	209	11	·	·	·	3.2	·	·	320	126.5	93.5	60	450
Nikon Z50II	£849	4.5★	Updated APS-C model gains improved autofocus and brighter viewfinder	DX	20.9	Nikon Z	204,800	3840	·	209	15	·	·	·	3.2	·	·	250	127	96.8	66.5	550
Nikon Zfc	£899	4★	Lovely-looking retro-styled model with fully articulated touchscreen	DX	20.9	Nikon Z	204,800	3840	·	209	11	·	·		3	·	·	300	134.5	93.5	43.5	445
Olympus OM-D E-M10 IV	£699	4.5★	Compact, lightweight, enjoyable to use and takes great-looking pictures	4/3	20.2	Mic4/3	25,600	3840		121	15	·	·	·	3	·	·	360	121.7	84.4	49	383
OM System OM-1 Mark II	£2200	5★	Updated with larger buffer, improved AF, and extra computational features	4/3	20.4	Mic4/3	102,400	4096	·	1053	120	·	·		3	·	·	520	134.8	91.6	72.7	599
OM System OM-3	£1700	5★	Combines gorgeous retro design with most of the OM-1 Mark II's features	4/3	20.4	Mic4/3	102,400	4096	·	1053	120	·	·		3	·	·	590	139.3	89.9	45.8	496
OM System OM-5	£1199	5★	Small, lightweight and weather-sealed camera gives great output	4/3	20.4	Mic4/3	25,600	4096	·	121	10	·	·		3	·	·	310	125.3	85.2	49.7	414

ALL PRICES ARE RRPS, STREET PRICES MAY VARY

Mirrorless cameras

NAME & MODEL	RRP	SCORE	SUMMARY	SENSOR SIZE	RESOLUTION (MP)	LENS MOUNT	MAX ISO	VIDEO	MIC INPUT	AF POINTS	BURST MODE (FPS)	VIEWFINDER	BUILT-IN WI-FI	FLASH	SCREEN SIZE (IN)	ARTICULATED LCD	TOUCHSCREEN	BATTERY LIFE (SHOTS)	WIDTH (MM)	HEIGHT (MM)	DEPTH (MM)	WEIGHT (G)
										SHOOTING					SCREEN				DIMENSIONS			
OM System OM-5 Mark II	£1099	4.5★	Updated OM-5 gains USB-C charging port and some minor refinements	4/3	20.4	Mic4/3	25,600	4096	·	121	10	·	·		3	·	·	310	125.3	85.2	52.0	418
Panasonic Lumix G9II	£1699	5★	High-end Micro Four Thirds model with phase-detection autofocus	4/3	25.2	Mic4/3	25,600	5760	·	779	14	·	·		3	·	·	390	134.3	102.3	90.1	658
Panasonic Lumix G97	£699	4★	Well-priced Micro Four Thirds camera is a minor update to the G90 from 2019	4/3	20.3	Mic4/3	25,600	3840	·	49	9	·	·	·	3	·	·	300	130.4	93.5	77.4	530
Panasonic Lumix G100	£590	4★	Small SLR-shaped camera specifically designed for vloggers	4/3	20.3	Mic4/3	25,600	3840	·	49	10	·	·	·	3	·	·	270	115.6	82.5	54.2	345
Panasonic Lumix GH5 II	£1499	4.5★	Video-focused high-end model with in-body stabilisation and 4K video	4/3	20.2	Mic4/3	25,600	4096	·	225	12	·	·		3	·	·	410	138.5	98.1	87.4	727
Panasonic Lumix GH6	£1999	5★	Impressive high-end video model with new 25MP sensor and 5.7K recording	4/3	25.2	Mic4/3	25,600	5728	·		14	·	·		3	·	·	330	138.4	100.3	99.6	823
Panasonic Lumix GH7	£1999	5★	Video-centric camera with phase-detect autofocus and internal ProRes RAW	4/3	25.2	Mic4/3	25,600	5760	·		15	·	·		3	·	·	330	138.4	100.3	99.6	805
Panasonic Lumix S1II	£2899		Pro model with 24MP stacked-CMOS sensor for high-speed stills and video	FF	24.1	L-mount	204,800	5952	·		70	·	·		3	·	·	360	134.3	102.3	91.8	800
Panasonic Lumix S1IIE	£2299	4.5★	'Essentials' version of the S1II with a conventional sensor but slower speeds	FF	24.2	L-mount	204,800	5952	·		30	·	·		3	·	·	380	134.3	102.3	91.8	795
Panasonic Lumix S1R II	£2999	5★	High-end stills-video hybrid camera, with phase-detect AF and 8K recording	FF	44.3	L-mount	102,400	8128	·		40	·	·		3	·	·	350	134.3	102.3	91.8	795
Panasonic Lumix S5D	£1000		Affordable compact-bodied, enthusiast-focused hybrid camera	FF	24.2	L-mount	204,800	4096	·	225	7	·	·		3	·	·	450	132.6	97.1	81.9	714
Panasonic Lumix S5II	£2000	4.5★	Compact model with phase detect autofocus and unlimited video recording	FF	24.2	L-mount	204,800	5952	·	779	9	·	·		3	·	·	370	134.3	102.3	90.1	740
Panasonic Lumix S5IIX	£2300	5★	Video-specialist version of the S5II boasts higher-quality recording options	FF	24.2	L-mount	204,800	5952	·	779	9	·	·		3	·	·	370	134.3	102.3	90.1	740
Panasonic Lumix S9	£1499		Small, rangefinder-styled full-frame camera designed for vlogging	FF	24.2	L-mount	204,800	5952	·	779	30		·		3	·	·	470	126	70.8	46.7	486
Sigma BF	£1969	4★	Stunningly designed, relatively compact model for photographers	FF	24.6	L-mount	102,400	6016			8				3.2		·	260	130.1	72.8	36.8	446
Sigma fp	£1999	4★	Smallest full-frame mirrorless, but compromised features and handling	FF	24.6	L-mount	102,400	3840	·	49	18				3.2		·	280	112.6	69.9	45.3	422
Sigma fp L	£1999	4★	High-resolution version of the fp with 61MP full-frame sensor	FF	61.0	L-mount	102,400	3840	·	49	10				3.2		·	240	112.6	69.9	45.3	427
Sony Alpha 6100	£830		Entry-level APS-C model with Sony's latest AF technology and 4K video	APS-C	24.2	Sony E	51,200	3840	·	425	11	·	·	·	3	·	·	380	120	66.9	59.4	396
Sony Alpha 6400	£1000	4★	Extraordinary new autofocus system, but in an outdated body design	APS-C	24.2	Sony E	102,400	3840	·	425	11	·	·	·	3	·	·	360	120	66.9	49.9	403
Sony Alpha 6600	£1450	4★	In-body stabilistion and impressive autofocus, but frustrating body design	APS-C	24.2	Sony E	102,400	3840	·	425	11	·	·		3	·	·	720	120	66.9	59	503
Sony Alpha 6700	£1450	4.5★	Boasts a 26MP sensor in a much-improved body compared to the A6600	APS-C	26	Sony E	102,400	3840	·	759	11	·	·		3	·	·	570	122	69	75.1	493
Sony Alpha 1	£6500	5★	High-end model with a remarkable combination of resolution and speed	FF	50.1	Sony E	102,400	7680	·	759	30	·	·		3	·	·	530	128.9	96.9	80.8	737
Sony Alpha 1 II	£6300	5★	High resolution, high-speed professional flagship model	FF	50.1	Sony E	102,400	7680	·	759	30	·	·		3.2	·	·	520	136.1	96.9	82.9	743
Sony Alpha 7 III	£1999	5★	Fine camera with 10fps shooting and 4K video recording	FF	24.2	Sony E	204,800	3840	·	693	10	·	·		3	·	·	610	126.9	95.6	73.7	650
Sony Alpha 7 IV	£2400	5★	Excellent all-rounder with 33MP sensor and fully articulated screen	FF	33.0	Sony E	204,800	3840	·	759	10	·	·		3	·	·	610	131	96.4	79.8	658
NEW Sony Alpha A7 V	£2800		Updated 33MP enthusiast model with improved autofocus and faster shooting	FF	33.0	Sony E	204,800	3840	·	759	30	·	·		3.2	·	·	750	130.3	96.4	82.4	695
Sony Alpha 7C	£1900	3.5★	Compact full-frame design let down by poor handling and tiny EVF	FF	24.2	Sony E	204,800	3840	·	693	10	·	·		3	·	·	680	124	71.1	59.7	509
Sony Alpha 7C II	£2100	4★	Much-improved compact model, but still compromised in certain respects	FF	33.0	Sony E	204,800	3840	·	759	10	·	·		3	·	·	530	124	71.1	63.4	525
Sony Alpha 7CR	£3200	4★	High-resolution twin of the A7C II, with a 60MP sensor	FF	61.0	Sony E	102,400	3840	·	693	8	·	·		3	·	·	490	124	71.1	63.4	525
Sony Alpha 7R IV	£3500	5★	Superb high-resolution, full-frame mirrorless with 61MP sensor	FF	61.0	Sony E	102,400	3840	·	567	10	·	·		3	·	·	670	128.9	96.4	77.5	665
Sony Alpha 7R V	£4000	5★	61MP model gains subject detection, 8K video and 4-way articulated screen	FF	61.0	Sony E	102,400	7680	·	693	10	·	·		3.2	·	·	530	131.3	96.9	82.4	723
Sony Alpha 7S III	£3800	4.5★	Huge update gains fully articulated screen and new touch interface	FF	12.1	Sony E	409,600	3840	·	759	10	·	·		3	·	·	600	128.9	96.9	80.8	600
Sony Alpha A9 II	£4800		A9 gains professional connectivity options and an improved body design	FF	24.2	Sony E	204,800	3840	·	693	20	·	·		3	·	·	500	128.9	96.4	77.5	678
Sony Alpha A9 III	£6100	4.5★	World's first global shutter brings breathtaking speed – but at a price	FF	24.6	Sony E	51,200	3840	·	759	120	·	·		3.2	·	·	400	136.1	96.9	82.9	702
Sony ZV-E1	£2350	4★	Small full-frame vlogging camera, with articulated screen but no viewfinder	FF	12.1	Sony E	204,800	3840	·	759	10		·		3	·	·	570	121	71.9	54.3	483
Sony ZV-E10	£680	4★	Designed for vlogging, with high-end microphone and fully articulated screen	APS-C	24.2	Sony E	51,200	3840	·	425	11		·		3	·	·	440	113	64.2	44.7	343
Sony ZV-E10 II	£925	4★	Second-generation vlog camera with 26MP sensor and 4K 60p video recording	APS-C	26.0	Sony E	102,400	3840	·	759			·		3	·	·	610	114.5	67.5	54.2	377

DSLR cameras

NAME & MODEL	RRP	SCORE	SUMMARY	SENSOR SIZE	RESOLUTION (MP)	LENS MOUNT	MAX ISO	VIDEO	MIC INPUT	SHOOTING AF POINTS	SHOOTING BURST MODE (FPS)	SHOOTING VF COVERAGE (%)	SHOOTING BUILT-IN WI-FI	SHOOTING FLASH	SCREEN SCREEN SIZE (IN)	SCREEN ARTICULATED LCD	SCREEN TOUCHSCREEN	BATTERY LIFE (SHOTS)	DIMENSIONS WIDTH (MM)	DIMENSIONS HEIGHT (MM)	DIMENSIONS DEPTH (MM)	WEIGHT (G)
Canon EOS 2000D	£469	3★	Minor update to EOS 1300D gains 24.1MP sensor	APS-C	24.1	Canon EF	12,800	1080		9	3	95	·	·	3			500	129	101.3	77.6	475
Canon EOS 250D	£530	4★	Very compact entry-level DSLR with fully articulated screen and 4K video	APS-C	24.1	Canon EF	51,200	3840	·	9	5	95	·	·	3	·	·	1070	122.4	92.6	69.8	449
Canon EOS 5D Mark IV	£3599	4.5★	Hugely accomplished workhorse model, but pricey	FF	30.4	Canon EF	102,400	3840	·	61	7 7	100	·		3.2		·	900	151	116	76	890
Canon EOS-1D X Mark III	£6499		Super-fast pro model for sports and action photographers	FF	20.1	Canon EF	819,200	5496	·	191	16	100	·		3.2		·	2,850	158	167.6	82.6	1440
Nikon D780	£2199	5★	Superb all-rounder blends the best of DSLR and mirrorless technology	FX	24.5	Nikon F	204,800	3840	·	51	7	100	·		3.2	·	·	2,060	143.5	115.5	76	840
Nikon D850	£3499	5★	High speed and superb image quality make this the best DSLR yet	FX	45.7	Nikon F	102,400	3840	·	153	7	100	·		3.2	·	·	1,840	146	124	78.5	1005
Nikon D6	£6299		Latest pro-level high-speed sports camera boasts high-tech AF system	FX	20.8	Nikon F	3,280,000	3840	·	105	14	100	·		3.2		·	3,580	160	163	92	1450
Pentax KF	£849		Solid spec including fully articulated screen and in-body stabilisation	APS-C	24.2	Pentax K	102,400	1080		11	6	100	·	·	3	·		460	125.5	93	74	684
Pentax K-3 III	£1899	4★	Highly specified but pricey APS-C DSLR that boasts a large viewfinder	APS-C	25.7	Pentax K	1,600,000	3840	·	101	12	100	·		3.2		·	800	134.5	103.5	73.5	820
Pentax K-3 III Monochrome	£2249	4★	Specialist version of the K-3 III that only shoots in black & white	APS-C	25.7	Pentax K	1,600,000	3840	·	101	12	100	·		3.2		·	800	134.5	103.5	73.5	820
Pentax K-1 II	£1799	4.5★	Well-featured full-frame DSLR that's excellent value for money	FF	36	Pentax K	819,200	1080	·	33	4.4	100	·		3.2	·		670	136.5	110	85.5	1010

ALL PRICES ARE RRPS, STREET PRICES MAY VARY

We've tried our hardest to ensure that the information in this guide is as complete and accurate as possible. However, some errors will inevitably have crept in along the way: if you spot one, please let us know by emailing ap.ed@kelsey.co.uk. Unfortunately we don't have space to list every single product on the market, so we don't include the most expensive speciality items. **Before making a purchase we advise you to check prices, along with any crucial specifications or requirements, with either a reputable retailer or the manufacturer's website.**

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Compact cameras

NAME & MODEL	RRP	SCORE	SUMMARY	SENSOR SIZE	RESOLUTION (MP)	LENS RANGE (MM EQUIV)	MAX ISO	VIDEO	MIC INPUT	BURST MODE (FPS)	VIEWFINDER	BUILT-IN WI-FI	FLASH	SCREEN SIZE (IN)	ARTICULATED LCD	TOUCHSCREEN	BATTERY LIFE (SHOTS)	WIDTH (MM)	HEIGHT (MM)	DEPTH (MM)	WEIGHT (G)
										SHOOTING				SCREEN				DIMENSIONS			
Canon G7 X Mark III	£699	4★	Lovely pocket camera that includes 4K video and YouTube live streaming	1in	20.1	24-100	25,600	3840	·	30		·	·	3in	·	·	265	105.5	60.9	41.4	304
Canon V1	£959	4★	Video-focused with ultra-wide zoom, but also interesting for photographers	1.4in	22.3	16-50	51,200	3840	·	15		·		3in	·	·	400	118.3	68.0	52.5	426
Canon V10	£429	3.5★	Unusual camera designed for vlogging, but has some significant limitations	1in	15.2	19	12,800	3840	·	na		·		2in	·	·	290	63.8	90.0	34.3	211
Fujifilm GFX100RF	£4699	4.5★	Surprisingly portable 102MP medium-format compact with 28mm equiv lens	MF	102	28	102,400	4096	·	6	·	·		3.2in	·	·	820	133.5	90.4	76.5	735
Fujifilm X half	£699	4★	Small JPEG-only camera that recreates experience of shooting half-frame film	1in	17.7	32	12,800	2160		na	·	·	·	2.4in		·	880	105.8	64.3	45.8	240
Fujifilm X100VI	£1599	5★	Superb classically styled camera gains 40MP sensor and image stabilisation	APS-C	40.2	35	51,200	6240	·	20	·	·	·	3in	·	·	450	128	74.8	55.3	521
Leica D-Lux 8	£1450	4.5★	Attractive design with Four Thirds sensor and 24-75mm equiv f/1.7-2.8 zoom	4/3	17	24-70	25,00	3840		11	·	·	·	3in		·	TBC	130	69	34	397
Leica Q3	£5300	5★	Lovely top-end compact with 60MP full-frame sensor and 28mm f/1.7 lens	FF	60.3	28	100,000	8192		15	·	·		3in	·	·	350	130	80.3	92.6	743
NEW Leica Q3 Monochrom	£5800		Variant of the Q3 with a modified sensor that only shoots in black & white	FF	60.3	28	200,000	8192		15	·	·		3in		·	302	130	80.3	92.6	746
Leica Q3 43	£5900	5★	Premium model with 60MP full-frame sensor and super-sharp 43mm f/2 lens	FF	60.3	43	100,000	8192		15	·	·		3in	·	·	350	130	80.3	97.6	772
Panasonic FZ1000 II	£700	4★	Updates FZ1000 with higher-resolution, touch-sensitive screen	1in	20.1	25-400	25,600	3840	·	12	·	·	·	3in	·	·	440	136.2	97.2	131.5	810
Panasonic FZ2000	£600	4.5★	Sophisticated bridge camera with strong focus on 4K video	1in	20.1	24-480	25,600	3840	·	12	·	·	·	3in	·	·	350	137.6	101.9	134.7	966
Ricoh GR III	£799	4★	Slimline, lightweight advanced compact with in-body image stabilisation	APS-C	24.2	28	102,400	1920		4		·		3in		·	200	109.4	61.9	33.2	257
Ricoh GR III HDF	£1049	4★	Variant of the GR III with switchable Highlight Diffusion Filter	APS-C	24.2	28	102,400	1920		4		·		3in		·	200	109.4	61.9	33.2	257
Ricoh GR IIIx	£899	4★	Variant of the GR III with new 40mm-equivalent f/2.8 lens	APS-C	24.2	40	102,400	1920		4		·		3in		·	200	109.4	61.9	35.2	262
Ricoh GR IIIx HDF	£1099	4★	Variant of the GR IIIx with switchable Highlight Diffusion Filter	APS-C	24.2	40	102,400	1920		4		·		3in		·	200	109.4	61.9	35.2	262
Ricoh GR IV	£1199	4.5★	Pocket-sized advanced compact gains updated lens and control layout	APS-C	25.7	28	204800	1920		4		·		3in		·	250	109.4	61.1	32.7	262
Sony RX1R III	£4199	4★	Small-bodied full-frame camera with 35mm f/2 lens	FF	61	35	102,400	3840	·	5	·	·		3in		·	300	113.3	67.9	87.5	498
Sony RX10 IV	£1800	5★	Update to RX10 III with vastly improved shooting speed and autofocus	1in	20.1	24-600	12,800	3840	·	24	·	·	·	3in	·	·	400	132.5	94	144	1095
Sony RX100 VII	£1200	4.5★	Gains Sony's latest AI-based autofocus tech, including real-time eye AF	1in	20.1	24-200	12,800	3840	·	20	·	·	·	3in	·	·	260	101.6	58.1	42.8	302
Sony ZV-1	£700	4★	Designed for vloggers, with high-spec mic and fully articulated screen	1in	20.1	25-70	12,800	3840	·	24		·		3in	·	·	260	105.5	60	43.5	294
Sony ZV-1 Mark II	£870	4.5★	Updated vlog camera gains ultra-wideangle zoom and touchscreen interface	1in	20.1	18-50	12,800	3840	·	24		·		3in	·	·	290	105.5	60	46.7	292
Sony ZV-1F	£550		Simplified version of the ZV-1 with fixed 20mm equivalent prime lens	1in	20.1	20	12,800	3840	·	16		·		3in	·	·	360	105.5	60	46.4	256

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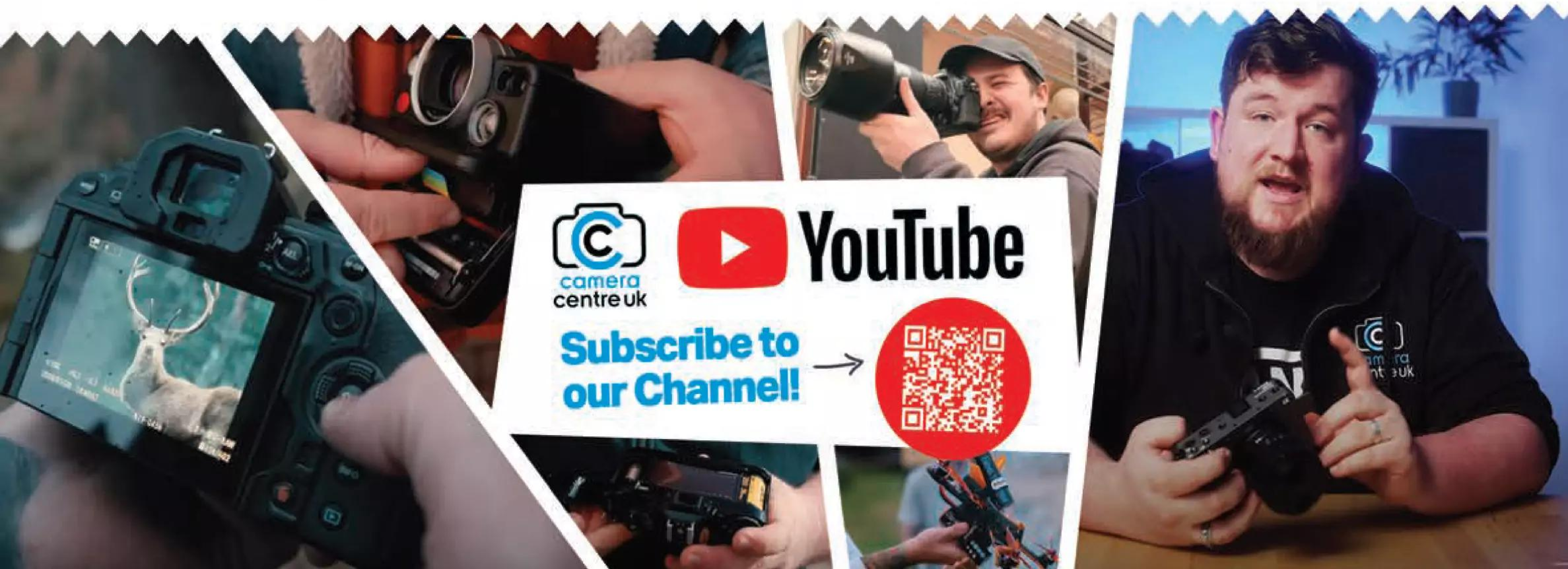

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908194	Canon 11-24mm f4L USM EF	£1,099
902870	Canon 135mm f2L USM EF	£499
908977	Canon 15-85mm f3.5-5.6 IS USM EF-S	£159
908664	Canon 16-35mm f4L IS USM EF	£499
908769	Canon 18-135mm f3.5-5.6 IS USM Nano EF-S	£199
909143	Canon 22mm f2 STM EF-M	£149
908970	Canon 24-105mm f4L IS USM EF	£329
907559	Canon 24-70mm f2.8L USM EF	£769
908590	Canon 24mm f2.8 STM EF-S	£99
901719	Canon 28-300mm f3.5-5.6L IS USM EF	£999
907840	Canon 38-76mm f4.5-5.6 EF	£49
908652	Canon 50mm f1.4 USM EF	£149
909134	Canon 50mm f1.8 STM EF	£89
908717	Canon 55-200mm f4.5-6.3 IS STM EF-M	£199
909116	Canon 75-300mm f4-5.6 III EF	£129
907532	Canon 80-200mm f4.5-5.6 EF II	£69
908711	Canon 85mm f1.8 USM EF	£229
909133	Canon EOS 2000D & 18-55mm IS	£329
909057	Canon EOS 250D & 18-55mm IS	£475
909105	Canon EOS 5D Mark IV Body	£999
908196	Canon EOS 5Ds Body	£649
909115	Canon EOS 600D & 18-55mm	£279
908907	Canon EOS 6D Mark II Body	£649
908873	Canon EOS 750D & 18-55mm IS lens	£379
908976	Canon EOS 7D Body	£179
909128	Canon EOS 80D Body	£399
909099	Canon EOS 90D Body	£749
908716	Canon EOS M & 18-55mm	£279
909102	Canon EOS R10 & 18-45mm	£779
81910	Canon EOS R5 Mark II Body	£3,499
909048	Canon EOS R6 Mark II Body	£1,399
908953	Canon EOS R6 Body	£1,249
908390	Canon EOS R7 & 18-150mm	£1,499
908663	Canon EOS R7 Body	£949
909068	Canon EOS R8 & 24-50mm	£1,199
908213	Canon EOS RP Body	£579
908509	Canon RF 15-30mm f4.5-6.3 IS STM	£431
908530	Canon RF 24-105mm f4 L IS USM	£999
909165	Canon RF 50mm f1.8 STM	£149
908733	Canon RF 600mm f11 IS STM	£549
906675	Canon RF 70-200mm f2.8L IS USM	£1,999
908948	Canon RF 85mm f2 Macro IS STM	£479
908316	Canon RF-S 10-18mm f4.5-6.3 IS STM	£259
908392	Canon RF-S 55-210mm f5-7.1 IS STM	£339

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908567	Fujifilm 10-24mm f4 R OIS XF	£269
907983	Fujifilm 35mm f2 R WR XF	£299
909126	Fujifilm 55-200mm f3.5-4.8 R LM OIS XF	£299
909127	Fujifilm 70-300mm f4-5.6 R LM OIS WR XF	£549
908706	Fujifilm X-H2 Body	£1,299
909098	Fujifilm X-Half (Charcoal)	£499
907982	Fujifilm X-T4 Body	£799
909175	Fujifilm X100VI Compact (Silver)	£1,499

Used Nikon

907809	Nikon 10.5mm f2.8G ED DX Fisheye	£249
907369	Nikon 16-85mm f3.5-5.6G ED AF-S DX VR	£179
909090	Nikon 17-35mm f2.8D AF-S	£279
909085	Nikon 18-70mm f3.5-4.5G ED-IF DX AF-S	£99
909136	Nikon 200-500mm f5.6E ED AF-S VR	£749
907549	Nikon 24mm f1.8G ED AF-S	£349
908480	Nikon 28mm f1.8G AF-S	£269
907851	Nikon 35mm f1.8G AF-S DX	£99
907286	Nikon 500mm f5.6E PF ED AF-S VR	£2,159
907570	Nikon 50mm f1.4G AF-S	£149
909037	Nikon 50mm f1.8G AF-S	£99
909083	Nikon 55-300mm f4.5-5.6G ED DX AF-S VR	£199
909073	Nikon 70-300mm f4.5-5.6G IF-ED AF-S VR	£199
908090	Nikon 80-400mm f4.5-5.6D ED VR	£449
908128	Nikon Coolpix P1100	£799
909076	Nikon Coolpix P950	£599
906901	Nikon D3500 & 18-55mm VR	£499
908659	Nikon D500 Body	£699
908986	Nikon D7000 Body	£179
907289	Nikon D7200 Body	£439
907550	Nikon D750 Body	£599
909078	Nikon D80 & 18-105mm	£199
908301	Nikon Z 14-30mm f4 S	£999
906969	Nikon Z 24-200mm f4-6.3 VR	£549
908121	Nikon Z 24-70mm f2.8 S	£1,699
908876	Nikon Z 24-70mm f4 S	£359
909096	Nikon Z 24mm f1.7 DX	£179
908639	Nikon Z 28mm f2.8 SE	£219
906417	Nikon Z 35mm f1.8 S	£649
900412	Nikon Z 85mm f1.8 S	£649
909094	Nikon Z fc Body	£499
905986	Nikon Z50 Body	£449
908687	Nikon Z6 II Body	£899

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908721	Panasonic 45-200mm f4-5.6 OIS	£149
908365	Panasonic 8-18mm f2.8-4.0 Leica	£549
908568	Panasonic Lumix FZ2000	£674
909077	Panasonic Lumix FZ330	£379
908901	Panasonic Lumix FZ82	£309
908535	Panasonic Lumix G10 & 14-42mm	£161
908839	Panasonic Lumix GH6 Body	£999
908720	Panasonic Lumix GX7 & 14-42mm	£399
908112	Panasonic Lumix GX80 & 12-32mm	£449
907554	Panasonic Lumix S 24-105mm f4 Macro OIS	£759
908872	Panasonic Lumix S5 & 20-60mm	£749
902963	Panasonic Lumix S9 & 20-60mm (Blue)	£1,499
907401	Panasonic Lumix TZ90 Compact	£499

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909050	Sigma 10-18mm f2.8 DC DN C (Canon RF-S)	£479
902609	Sigma 14mm f1.8 DG HSM ART (Sony FE)	£749
908612	Sigma 16mm f1.4 DC DN C (Nikon Z)	£319
907407	Sigma 17-50mm f2.8 EX DC HSM (Nikon DX)	£179
907657	Sigma 20mm f1.4 DG HSM ART (Nikon FX)	£444
908140	Sigma 24mm f1.4 DG HSM ART (Nikon FX)	£599
909020	Sigma 30mm f1.4 DC DN C (Canon EF-M)	£229
908097	Sigma 35mm f1.4 DG HSM Art (Nikon FX)	£349
909070	Sigma 50mm f1.4 EX DG HSM (Canon EF)	£149
909019	Sigma 56mm F1.4 DC DN C (Canon EF-M)	£259
909141	Sigma 70-300mm f4-5.6 DG MACRO (Nikon FX)	£79
908139	Sigma 85mm f1.4 DG HSM ART (Nikon FX)	£629
909108	Sigma 85mm f1.4 DG HSM ART (Sony FE)	£579

Used Sony

909093	Sony 100-400mm f4.5-5.6 GM OSS FE	£1,399
908699	Sony 16-50mm f3.5-5.6 E PZ OSS	£119
909132	Sony 16-70mm F4 ZA OSS T*	£299
908925	Sony 18-135mm f3.5-5.6 E OSS	£349
909039	Sony 20mm f1.8 G FE	£599
908957	Sony 28-70mm f3.5-5.6 FE OSS	£159
908302	Sony 35mm f1.4 ZA Distagon T* FE	£549
905699	Sony 50mm f2.5 G	£399
909053	Sony 55-210mm f4.5-6.3 OSS E	£159
908474	Sony 70-200mm f4G OSS FE	£749
903432	Sony 85mm f1.4 GM FE	£899
908993	Sony A6700 & 16-50mm	£1,199
909173	Sony A6700 & 18-135mm	£1,299
908680	Sony A7 III Body	£849
908956	Sony A7 Body	£369
907259	Sony A9 II Body	£3,999
909131	Sony Cyber-Shot RX10 II	£649
909172	Sony ZV-1 Vlog & GP-VPT2BT Shooting Grip	£399
908884	Sony ZV-1F Vlog & GP-VPT2BT Grip	£399

Used Tamron

909044	Tamron 17-70mm f2.8 Di III-A VC RXD (Sony E)	£499
908577	Tamron 18-200mm f3.5-6.3 Di LD Macro (Nikon DX)	£99
908092	Tamron 70-200mm f2.8 Di VC USD G2 (Nikon FX)	£649
908922	Tamron 70-300mm f4-5.6 Di LD Macro (Canon EF)	£79
907515	Tamron 70-300mm f4.5-6.3 DI III RXD (Sony FE)	£359

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909098
£499

Used Sony A9 II Camera
907259
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5D MKIV body

£999

7D MKII body

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RF 15-30 F4.5/6.3 IS STM	£299
RF 15-35 F2.8 L IS USM box	£1399
RF 24 F1.8 STM macro box	£499
RF 24-70 F2.8 IS USM box	£1799
RF 24-105 F4 L IS	£899
RF 35 F1.8 IS macro	£399
RF 50 F1.2 L USM box	£1299
RF 70-200 F2.8 L IS USM box	£1699
RF 70-200 F4 L IS USM	£1299
RF 85 F1.2 L USM DS box	£2399
RF 85 F2 macro box	£499
RF 100-500 F4.5/7.1 L IS USM	£1999
RF 600 F11	£599

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6D MKII body	£699
6D body box..£499 5Ds body	£999
5D MKIV body	£999/1399
5D MKIII body box	£499
80D body box	£599
70D body	£399
BG-E21/20/16/14/13/11/9/8 ea	£WEB

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M50 MKII + 15-45 box	£449
M3 + 15-45	£249
EF-M 11-22 F4/5.6 IS STM	£249
EF-M 18-55 F3.5/5.6 IS STM	£99
EF-M 18-150 F3.5/6.3 IS STM	£349
EF-M 32 F1.4 STM box	£399
EF-M 55-200 F4.5/6.3 IS STM	£249
EF-M adapter	£89

FLASH/ACCESSORIES USED

ST-E3 box	£149
ST-E2 box	£69
MR14-EXII ringflash box	£399
MR-14 ringflash	£249
270EX	£79
320EX	£79
430EXIII	£199
430EX II	£99
430EX	£69
550EX	£49
580EX	£149
580EXII	£179
600EX RT	£199
600EX RTII box	£349
RS60E remote	£20
RS-80N3 remote	£30
TC80-N3 remote	£79
Angle finder C	£79

CANON AF LENSES USED

8-15 F4 USM	£699
10-18 F4.5/5.6 IS STM EFS	£149
14 F2.8 USM LII	£699
15 F2.8 fisheye	£299
15-85 F3.5/5.6 EFS	£199
16-35 F4 USM IS L box	£499
17-40 F4 L USM	£199
17-55 F2.8 IS USM box EFS	£349
18-135 F3.5/5.6 IS EFS nano	£299
18-200 F3.5/5.6 IS EFS	£249
24 F1.4 USM box	£799
24 F2.8 IS USM	£349
24 F3.5 USM LII TSE box	£1199
24-70 F2.8 USM LII box	£999
24-70 F4 IS USM L	£599
24-105 F4 IS USM L	£399
35 F1.4 USM LII box	£899
35 F2 IS USM box	£449
45 F2.8 TSE box	£499
50 F1.4 USM box	£249
60 F2.8 macro EFS	£349
65 F2.8 MP-E macro box	£599
70-300 F4/5.6 IS USM L	£699
70-300 F4/5.6 IS USM II Nano	£499
85 F1.2 USM LII	£699
100 F2.8 IS USM L macro	£699
100 F2.8 USM macro	£299
100-400 F4.5/5.6 LII box	£1299
100-400 F4.5/5.6 L	£499
135 F2 USM L	£599
180 F3.5 L USM macro	£699
200-400 F4 IS USM L	£4999
300 F2.8 IS USM LII	£3499
300 F4 IS USM L	£599
400 F4 DO IS II USM	£3699
400 F5.6 USM L	£599
1.4x or 2x extender MKIII each	£299

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4.5 F2.8 DC fisheye box	£399
10-20 F3.5 EX DC HSM	£229
12-24 F4 DG HSM box	£699
12-24 F4.5/5.6 II DG	£349
14-24 F2.8 Art DG HSM box	£799
18-300 F3.5/6.3 DC OS box	£299
35 F1.4 Art	£499
50 F1.4 Art	£499
100-400 F5/6.3 OS HSM	£599
105 F2.8 EX DG HSM OS	£299
150-600 F5/6.3 DG OS sport	£999
150-600 F5/6.3 DG OS contemp	£699
TC1401 1.4x extender	£149

TAMRON CAF USED

10-24 F3.5/4.5 Dill	£179
16-300 F3.5/6.3 II VC	£399
18-400 F3.5/6.3 Dill VC	£549
90 F2.8 Di	£199

Used Nikon

Z9 body

£2999

Z8 body

£2399

70-200mm F2.8 S VR

£1499

Used Nikon

300mm F2.8 AFS VRII — 500mm F5.6 E PF VR AFS — 500mm F4 E FL ED VR

£1999 £1499 £3499

Used Nikon

D850 body

£999

D500 body

£999

D5 body

£1399

NIKON Z MIRRORLESS USED

Z9 body box	£2999
Z8 body box	£2399
Z7 MKII body	£1799
14-30 F4 S	£799
20 F1.8 S box	£799
24 F1.8 S box	£699
24-70 F2.8 S box	£1299
24-70 F4 S	£399
24-120 F4 S	£749
24-200 F4/6.3 VR	£699
35 F1.8 S box	£599
50 F1.8 S	£449
70-200 F2.8 VR S box	£1499
85 F1.8 S	£599
180-600 F5.6/6.3 VR box	£1499
800 F6.3 VR S box	£4399
TC 1.4x tele converter	£449
FTZ adapter II box	£199
FTZ adapter	£149
MB-N11 grip (fit Z6/7)	£229
MB-N10 grip (fit Z6/7)	£129

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D5 body	£1399/1999
D850 body box	£999/1899
D780 body box	£1199
D750 body box	£599
D500 body box	£999
D7500 body	£599
D7200 body	£399
D7100 body box	£299
D5100 body box	£169
MBD-18 (D850) box	£249
MBD-17 (D500)	£199
MBD-16 (D750)	£99
MBD-15 (D7100/7200)	£99
MBD-12 (D800/810)	£99
MBD-11 (D7000)	£49

FLASH / ACCESSORIES USED

SB-400................£99 SB-700 box	£149
SB-900 box.....£149 SB-910	£199
SU-800 commander	£149
DR-6 or DR-5 angle finder each	£149
MC-36A rem..£149 MC-30A rem	£79

NIKON AF LENSES USED

10-20 F4.5/5.6 AF-P DX VR	£239
10-24 F3.5/4.5 AFS box	£349
12-24 F4 AFS DX	£199
14-24 F2.8 AFS	£599
16-35 F4 AFS VR box	£399
16-80 F2.8/4 VR DX	£499
16-85 F3.5/5.6 AFS VR	£199
18-35 F3.5/4.5 AFS	£299
18-105 F3.5/5.6 VR DX AFS	£199
18-140 F3.5/5.6 AFS VR	£199
18-200 F3.5/5.6 VR DX MKII	£299
18-200 F3.5/5.6 VR DX	£149
18-300 F3.5/6.3 VR DX	£449
20 F1.8 AFS box	£599
24 F1.4 G AFS Mint box	£799
24 F2.8 AFD box	£249
24-70 F2.8 AFS VR box	£1199
24-70 F2.8 AFS box	£499
24-120 F4 AFS VR	£499
28-300 F3.5/5.6 AFS VR box	£599
35 F1.8 AFS DX	£149
35 F1.8 AFS ED	£299
35 F2.8 AFD	£299
50 F1.4 AFS G box	£249
50 F1.8 AFS box	£99
50 F1.8 AFD	£69
55-200 F4.5/5.6 AFS VR DX box	£99
55-300 F4.5/5.6 AFS DX VR	£229
70-200 F2.8 E FL AFS box	£1299
70-300 F4.5/5.6 E AF P VR	£499
70-300 F4.5/5.6 AFS VR	£299
85 F1.8 AFS box	£299
105 F2 DC	£699
105 F2.8 AFS VR macro	£399
200-500 F5.6 E ED AFS VR box	£699
300 F2.8 AFS VRII	£1999
300 F4 E PF VR box	£899
500 F4 E FL ED VR	£3499
500 F5.6 E PF VR AFS box	£1499
TC14-EIII	£349
TC14-EII box	£199
TC17-EII box	£99
TC20-EIII box....£199 TC20-EII	£99

SIGMA NAF USED

8 F3.5 DC	£399
10-20 F3.5 DC	£229
12-24 F4.5/5.6 II HSM	£349
18-300 F3.5/6.3 DC OS	£299
20 F1.4 DG HSM Art	£499
24-105 F4 DG OS	£499
35 F1.4 Art	£499
50 F1.4 Art	£499
70-200 F2.8 Sport box	£799
105 F2.8 EX DG HSM OS	£299
150-600 F5/6.3 DG OS sport	£999
150-600 F5/6.3 DG OS contem	£699
180 F2.8 OS macro	£499
TC-1401 1.4x extender	£149
TC-2001 2x extender	£199

TAMRON NAF USED

16-300 F3.5/6.3 Dill VC	£399
18-200 F3.5/6.3 Dill VC	£149
70-300 F4.5/5.6 Dill VD HLD	£229
90 F2.8 Di VC	£299
90 F2.8 Di	£199

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FE2 body	£499
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35 F2 AIS	£349
35-105 F3.5/4.5 AIS	£149
50 F1.4 AIS	£299
55 F2.8 AIS micro	£199
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105 F1.8 AIS	£499
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Sony Used

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X Pro 1 body	£429
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18-55 F2.8/4 XF	£299
23 F1.4 XF WR	£349
27 F2.8 XF	£349
35 F2 XF WR	£299
50-140 F2.8 WR box	£799
50-230 F4.5/5.7 MKII	£239
55-200 F3.5/4.8 R box	£349
56 F1.2 R	£399
60 f2.4 R	£399
70-300 F4/5.6 R	£599
1.4x XF conv	£249
X500 flash........£249 EF-42 flash	£99

OLYMPUS MICRO 4/3 USED

OM-1 MKII body box	£1499
OM-1 body box	£899
E-M10 MKIII body	£379
7-14 F2.8 Pro	£699
8-25 F4 Pro	£749
9-18 F4/5.6...£349 12-100 F4	£799
12-200 F3.5/6.3	£599
14-150 F4/5.6 ED MKII	£349
25 F1.8........£249 30 F3.5 mac box	£199
40-150 F2.8 Pro box	£899
40-150 F4 Pro box	£649
45 F1.2 Pro ED	£599
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75-300 F4.8/6.7 MSCII	£349
100-400 F5/6.3 IS box	£699
HLD-10 grip box	£299

PANASONIC MICRO 4/3 USED

GH5 body.	£599
G9 body box	£499
BG9 grip	£99
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12-35 F2.8 II	£449
12-60 F2.8/4	£399
12-60 F3.5/5.6	£199
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14-42 F3.5/5.6	£99
14-140 F3.5/5.6	£299
25 F1.4 box	£399
45 F2.8	£399
45-175 F4.5/5.6	£299
45-200 F4.5/5.6 box	£179
100-300 F4/5.6 MKII	£429

SONY FE MOUNT DIGITAL USED

A7 MKIII body	£799
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24-105 F4 G OSS	£1099
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35 F1.8 box	£349
50 F1.2 GM.....£1299 50 F1.4 ZA	£799
70-200 F2.8 GM OSS box	£1199
70-200 F4 G	£699
85 F1.4 GM.	£999
100 F2.8 GM	£699
200-600 F5.6/6.3 box	£1199
Sigma 35 F1.2 Art	£699
Tamron 150-500 F5/6.7 VC	£799
Voigtlander 50 F2 APO MF	£499

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CANON 35MM USED

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AE-1P body black Box	£299
AE-1P body silver	£219
FD 200 F4 macro	£299

MINOLTA MD USED

X-700 body	£199
X-300 body	£99

OLYMPUS OM USED

OM-1N body black box	£299
OM-1 body	£179
OM-2N body black	£299
OM-2N body silver	£299
OM-10 body	£99
Olympus bellows	£149

LEICA USED

Voigtlander 50 F3.5 Heliar	£369
Televid 77 + 32x eyepiece	£599

5x4 MONORAIL USED

Cambo Master 6 5x4 monorail	£499
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Wista 6x9 roll film holder	£149

GITZO USED

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GT5540LS	£599
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BRONICA ETR 645 USED

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40 F4 PE	£429
50 F2.8 E MC	£199
100 F4 PE macro	£299
100 F4 E macro	£199
135 F4 PE	£349
150 F3.5 PE	£299
150 F3.5 E	£179
250 F5.6 E	£199
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135W back	£599
135N back	£249
Speed grip E...£99 WLF	£149
Sports finder	£299
AEIII prism.....£349 AEII prism	£199
Rotary or plain prism E	£149
Macro bellows E	£149

BRONICA SQ 6x6 USED

SQA, 80, WLF,120 back	£699
SQB, 80 plain prism, 120 back	£799
SQB, 80, WLF, 120 back	£799
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150 F3.5 S	£299
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SQAi 120 back late	£149
SQA 120 back early	£99
SQAi waist level finder	£169
SQAi prism AE late	£399
Plain prism S	£199
Prism AE early	£249
SQA speed grip	£99

BRONICA GS 6x7 USED

Speed grip G	£139
AE prism	£199

503CW Blue, 80mm F2.8, A12, WLF
£3999

SWC/M c/w viewfinder
£1999

HASSELBLAD 6x6 USED

SWCM with viewfinder	£1999
503CW Blue, 80 F2.8, A12, WLF	£3999
503CW, 80 F2.8, A12, WLF box	£3999
501CM, 80 F2.8, A12, WLF	£3199
501C. 80 F2.8. A12, WLF	£2499
501C body black	£999
PME 90prism	£599
PM45 prism...£399 PM 90 prism	£369
WLF chrome	£399
A12 magazine	£199/499
A16 magazine	£249

HASSELBLAD 6x6 USED

40 F4 CFE	£1699
50 F4 CFE	£999
135 F5.6 CF	£599
150 F4 CFI	£899
150 F4 CF	£499
150 F4 Black T*	£399
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250 F5.6 CF	£499
250 F5.6 black T*	£299
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Macro bellows & hood	£299

PENTAX 645 AF USED

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45-85 F4.5 FA	£499
55 F2.8 D FA	£599
55-110 F5.6 FA	£499
150 F2.8 FA	£599
150-300 F5.6 FA ED box	£499
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300 F5.6 FA....£499 400 F5.6 FA	£499

PENTAX 645 MF USED

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55 F4 late	£599
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Sekonic L358	£149

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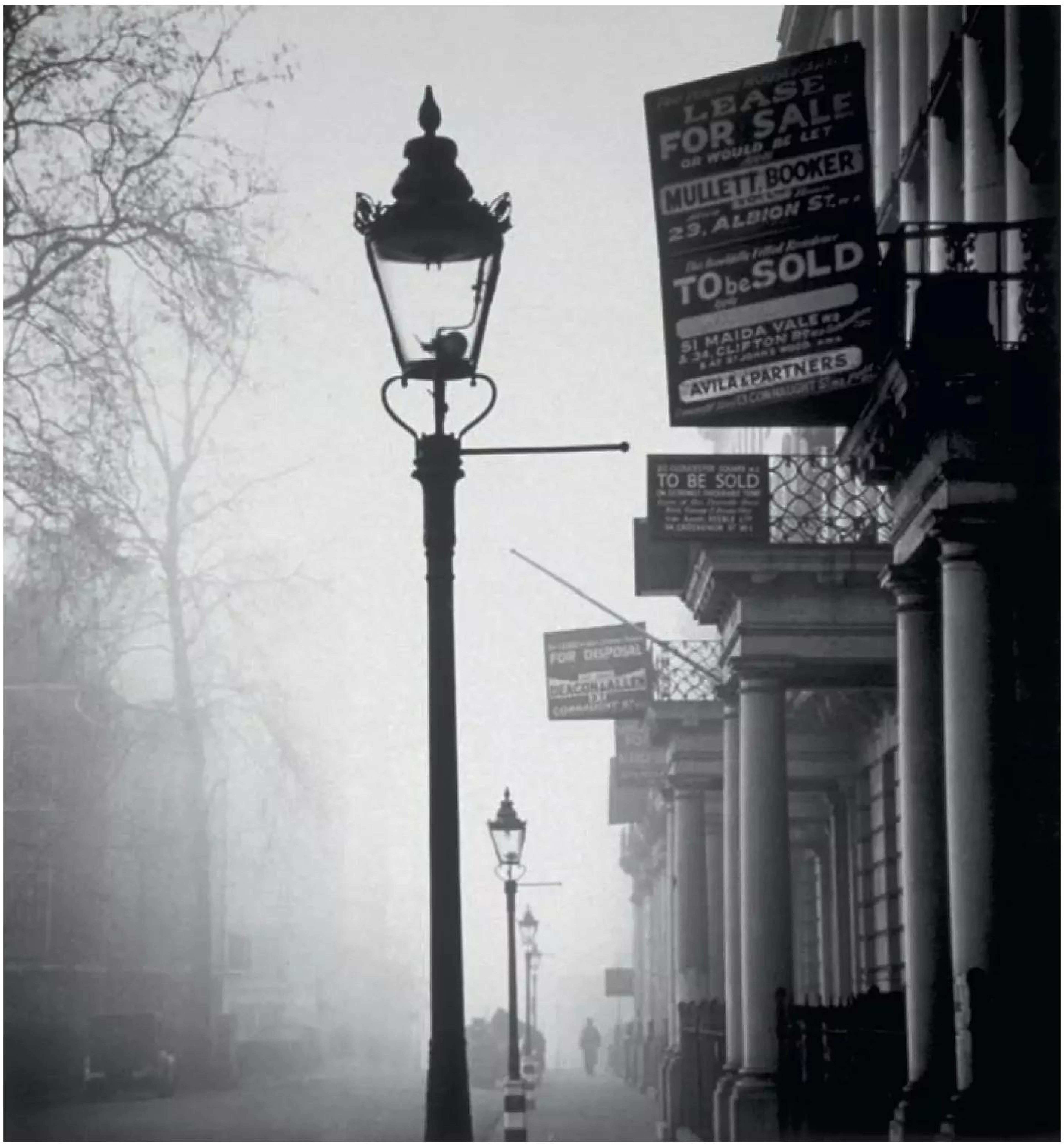
Final Analysis

John Wade considers...

Empty Houses by Bill Brandt, 1942



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Bill Brandt could take the simplest of subjects – a cobbled alleyway, a meandering stream, a railway platform with passengers – and turn it into a picture that stuns you. And you think, I could have done that. And then you realise, no you couldn't. Because you're not Bill Brandt. You don't have his way of seeing picture composition in places you would have missed. Neither do you see light the way he does.

Remember the comedian Tony Hancock? In one of his shows he played the part of a photographer. 'I don't take snaps,' he said, 'I paint with light.' That's what Brandt did. He painted with light, exposing for the highlights in the subject and allowing everything else to fall into deep shadow, no doubt abetted by a little judicious development and printing. That cobbled alleyway was backlit so that it glowed between jet-dark silhouetted buildings. The stream was brightly sunlit in a deeply shadowed field. The railway platform, shot from above so that the travellers were mere specks, was sunlit and sandwiched between dark station buildings. For Brandt, light was a major aspect of the composition; its range of tones often went from black to white with not a lot in between.

This picture was taken for *Picture Post*, the widely read weekly pictorial magazine launched in 1938. As far as I can ascertain, it was planned to be part of a photo essay called Empty Houses, which never made it into print. Britain was now three years into World War II and London was full of empty houses. Brandt wandered the streets at night, shooting by moonlight and into the early morning when this picture was probably taken. Here, he has moved away from his trademark soot and whitewash lighting to allow a wider than usual range of grey tones.

Working with natural light

Look at the perfect way the light strikes the pillars outside the houses. A portrait photographer in a studio could have arranged lighting to get that effect, but Brandt had only God-given natural light. He couldn't manipulate it. He just had to see what was available and shoot when it was right. Now observe the way those perfectly lit pillars converge into the distance, matched by the lampposts that mirror the movement. If Brandt had taken a step sideways to his left or right, the pillars wouldn't have lined up like this, or the lampposts might have disappeared behind each other. But as they are, your eye is drawn into the picture until it stops on that small figure in the far distance. Did he wait for someone to appear before pressing the shutter? I'm convinced he did. Notice too how the arm of the lamppost points to the for sale signs, a major aspect of his brief.

And what of the left-hand side of the picture? The road emphasises the emptiness of the location. But what luck that the morning was misty, allowing the emptiness to be seen without it overpowering the principal subject matter on the right.

Everything adds up to being in exactly the right place at the right time. I wonder how many of us, camera in hand, have been in a similar right time and place without even noticing? That's why you and I are not Bill Brandt.

John Wade is best known for his regular contributions to AP on classic cameras. He is the author of 25 books on social and photographic history. Find him at **www.johnwade.org**

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